Analogy of Time + Zodiacal signs
between Tartar Buddhists of
Northern or Higher Asia & the
Aztecs + Toltecs of America.
Existing still in Buddhist communities
of the East.

---

9 Lords of the Night of the Mexicans
(a planetary system)
(in a calendar using only the numbers
5, 13, 18, 20 + 52.)
is an influence carried over from
the 9 astrological signs of several
nations of Asia- i.e.
7 planets + 2 invisible dragons
to which are attributed the eclipses.

This belief is anterior to the
Solar Zodiac (advanced state of
knowledge) in turn derived from
the far more ancient + original
Lunar Zodiac existing in Higher Asia
and thence communicated to the
regions of South America.

Procyon = ape Hanuman

Chaldean astrologers communicated with those of asia — astrology was probably the beginning of astronomy — personal + superstitious influences give way to astronomy — or rather to science + the more impersonal reality

---

Planet Budha = Mercurius
(assigned by the Brahmins in contempt)

Chakkra = center of power?
Chakra = wheel of law
(solar)
(Buddhist)

---

* Lunar zodiac — with 27 or 28 mansions is more ancient than the zodiac in 12 parts which from being at first only a zodiac of full moons is become a Solar zodiac

---

[redacted]pondence of signs — esp. 5..

The exact determination of the tropical years by the Mexicans = knowledge from East asia — ?

1945-46 The Way to Sketch - 1925
V. Blake - Oxford - Clarendon -

Seat 3 - 750
2.30 P.M. -
Thurs - 14th
5 - P.M. -

Early reservation
coming

Color symbolism

Leonardo's drawings
at the White

'Disegna sempre, e non perder
tempo'
Michael Angelo.

Phillips:

The Cézanne of some reapers resting - The kind of drawing painting and composing - The geometry of certain forces in a continuum which pull through the individual forms + intensify or determine the gestures - shapes + directions. The archetypes of position and movement in space - proportions etc.

Constable 'on the River Stour' - The wonderful rain of white light from the sky down through the trees and onto the figures + ground - The free impasto of the knife

---

An exceptional Sunset - 'Lake Albano'

A superb Hogarth 'Music Lesson' - grey rose + Tan

Delacroix - The medium?

There is a whole space in which volumes move in color and line

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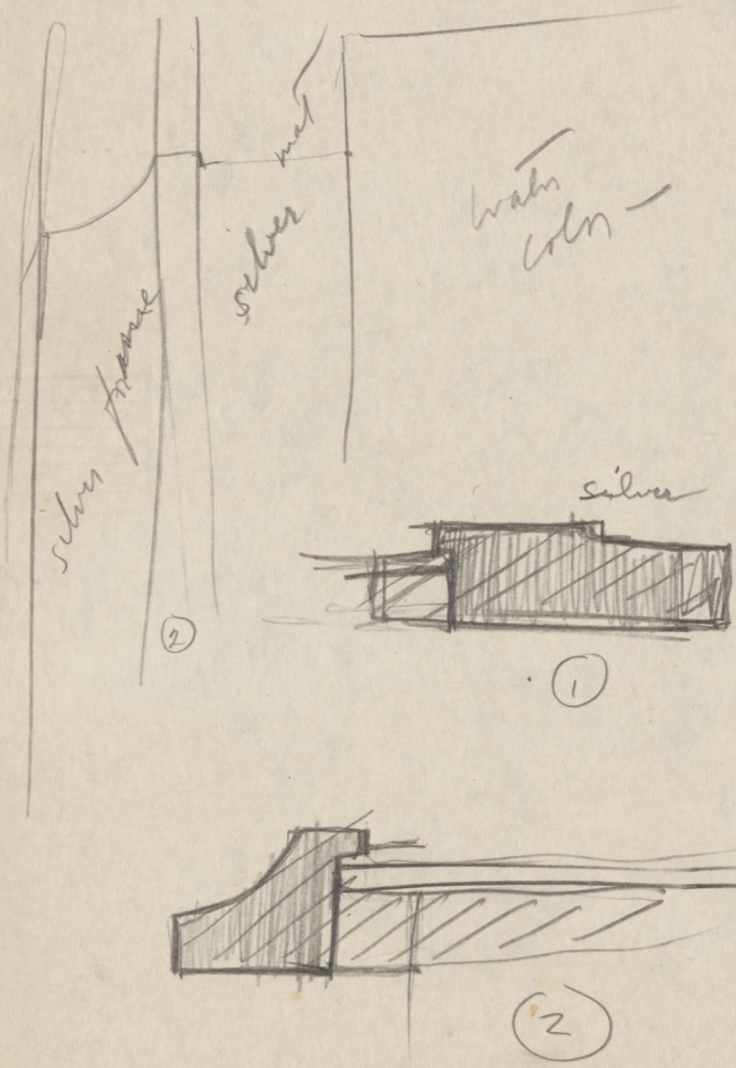
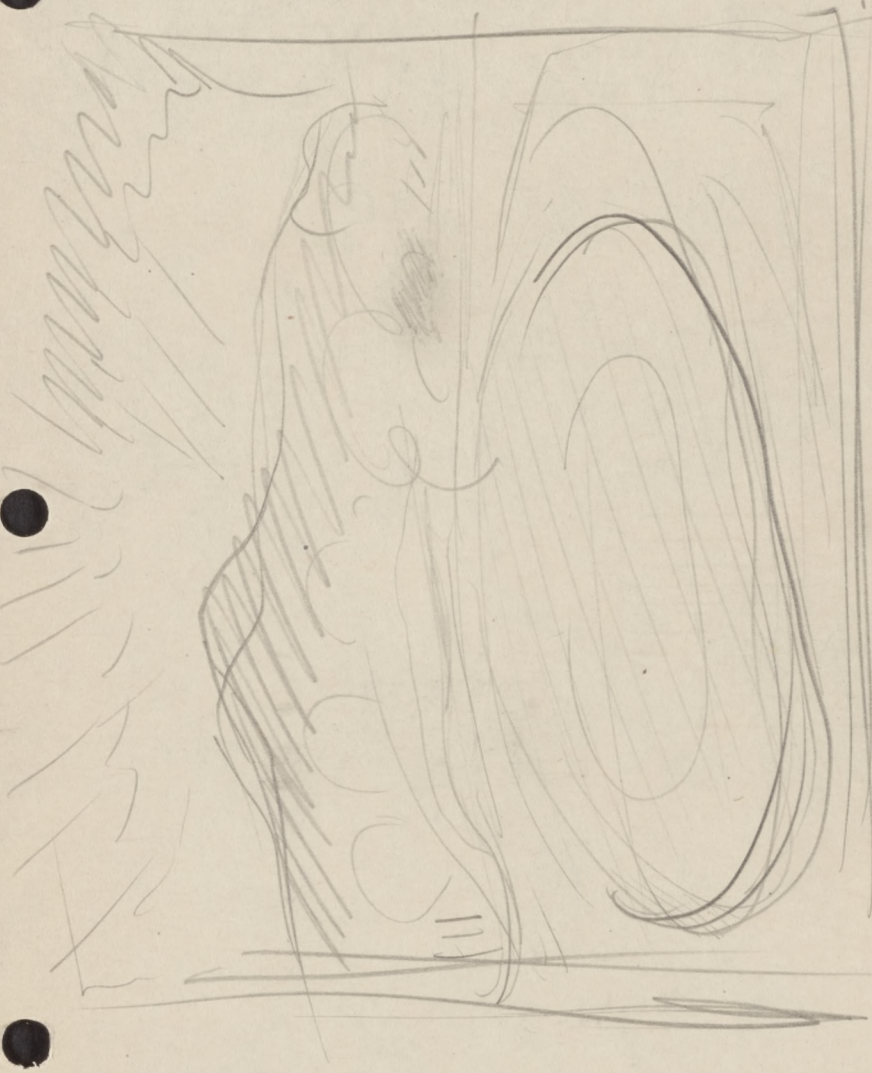
The Limite - so clearly modern as against Rembrandt - The analysis + simplicity The democratic idea - The animal + man - dualism psychological + intellectual

Marin: a thin wash
and then a dry opague
on rough paper.



a Marin frame at A.E.M.'s.
a flat wood expanse takes the place of a mat

a slight filet at edge



A Marin with a oval field - note for my light cruck - ellipse

study Picasso Bullfight for color

note that the neutrals are confined to the central figure motives - surrounded by a background of color - (reversing the classic concept) - a foil of color will give color to a neutral - used by Rubens - Renoir etc -)
This use of a neutral in the dominant motif is varied by the use of white + black lines + flecks - white as a color, is used for Christ + the crucifix in a crucifixion - where the surroundings are laid in in areas of impasto color - though more muted + opaque than in the bullfight -

The brown bull in the fight is washed in a thin brown surrounded by impasto.

Ryder - technique - glazes but solid tone from all angles of vision -

study the cove for my black boat

See Seligman - in N.Y. for technique (J. Sweeney)

The abstract quality of Cornets work - especially in the color treatment of sea waves & rocks - as compared with Dougherty - for instance warm & cool and tones and sequences of one color - with variations within that color -

Elsheimius 'Struttin Tuyano'.

note for caves - sunlight on vista in rear - mass area in colored halftones & low lights.

'Brain-colored' sails with dark blue shadows - neutral beach - red purples 'flues' & low light yellows

The use of the light colored half-tone - rather blond that prevails through the canvas - with judicious touches of colored darks - drawing into it - impasto lights - rather heavy imprecise edges a red-purple - (a lake?) with a dark ultramarine in a sandy tone - a little green & yellow.

Each man has his own poetry
the general essence is not enough
uniqueness must be achieved by each.

The spherical quality of classic art.
The realization + individuation -
modern art returns to the essence
from which the individuation
proceeds - Dynamism +
simplicity - The power of the
fundamental elements in
abstract accord - + opposition -
detachment - But we
must beware of emptiness + manner -
Look at Bellini - how full he is.
all the qualities - The mind + conception

Masters -

Matisse – prussian next to salmon
(ochre + lt. red)

"The Studio"

with grey blue
To orchid

low greens –
+ raw umber

and a high lemon yellow with (ivory) black
+ high cold tones – greenish

{ cad red – with touches of pale blues
{ ochre black + grey

cobalt green –

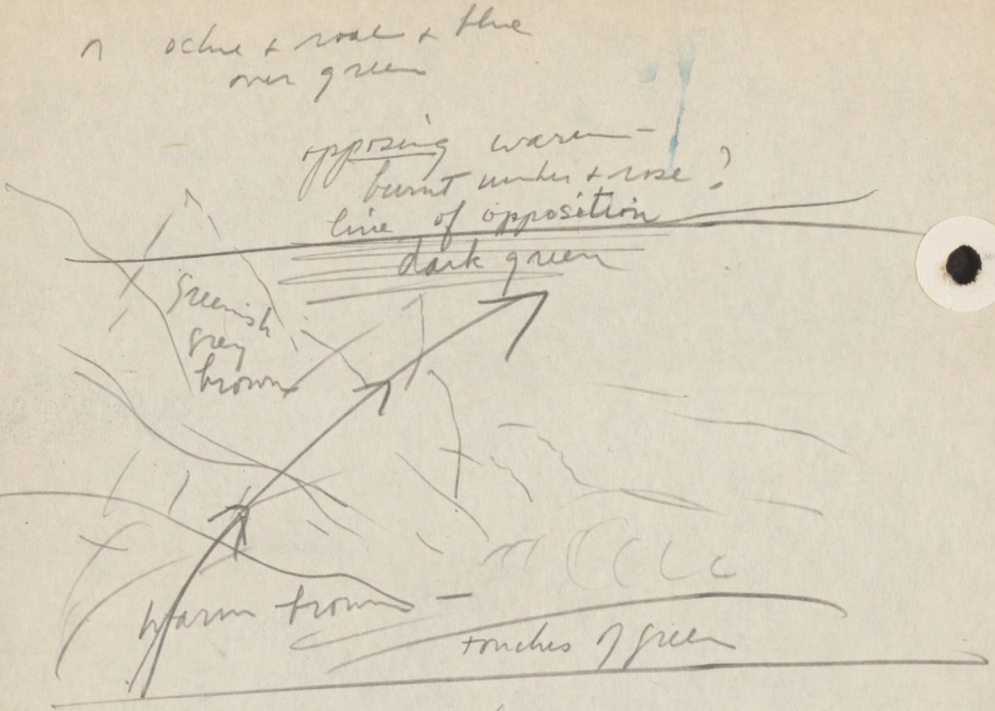
pale pink on cool neutral over warm
yellow white – flesh with grey shadows –

{ warm ochres
{ red + black

---

but compared to Segue + the Old
Byzantines this is tonal painting –

clarity freshness precision
of stroke + color



one tone mass leading in
color toward another mass

Combet

colors laid on with palette
knife and scraped down
on a toned ground

Fragonard's drawing -

the accent dots- dark - of eyes + mouth -
the pale + open contour of the face
accented with a heavier line -

cursive lines

Comfort - marine ——
yellow green sky - low light
blue green sea - dark -
rosy neutral clouds - half tone + light
rose neutral ships
foam lights + cooler partaking
of sea-tone
rocks neutral brown with
greenish + (reddish umber or
lake touches?) - lit mostly
raw umber ——

Signature in deep lake
brown madder?

Modelling from light to dark - +
tones from one area echoed in another

on the River Stour –

Constable – use of warm glazed canvas tone (very thin) To account for a good deal of form – together with heavy touches of color and light impasto – scraped on – sometimes brushed?

The lost edge – masses of trees – roofs etc: as the canvas tone follows through – (more or less exposed) throughout the picture –

The tree seems painted, in a sort of umber – (raw) with impasto greens

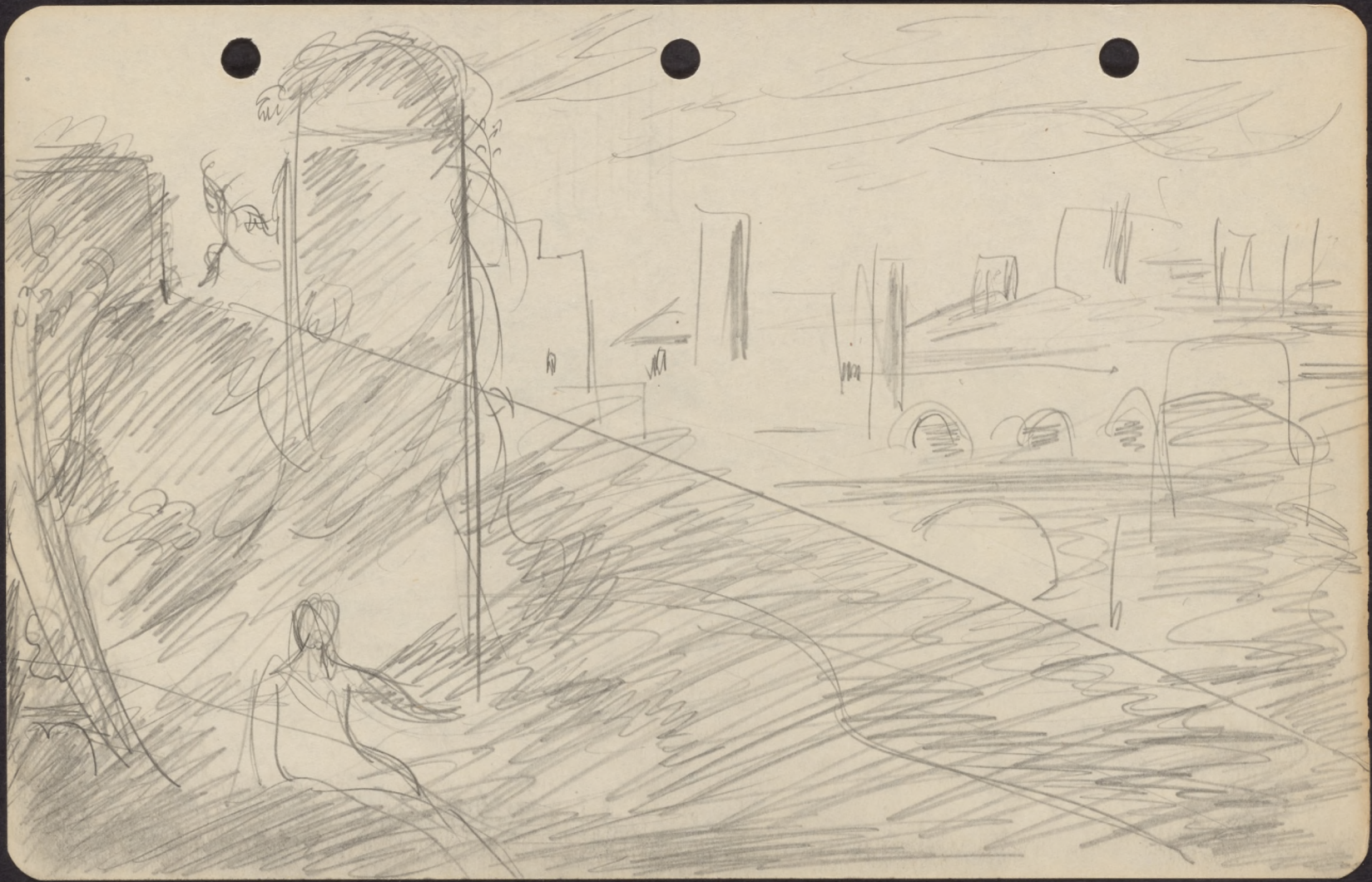
all kinds of cool and warm whites play through the landscape – as the splintering of light – a rain of white light on all the surfaces

light

The Magnasco Tempest —
a strange blonde light (maples)
with blackish shadows of
green and brown —

and cool halftones

Re precision of dramatic
illumination of Travi —

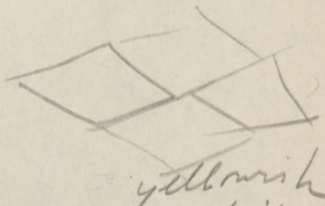


Delacroix — Horses coming out of the sea —

deep blue sky

pale blue green sea - payne's grey
cerr
+ veridian

reticulated
cattrice work of waves



yellowish
Sky descends to pale rosey white

landscape golden green S.N.

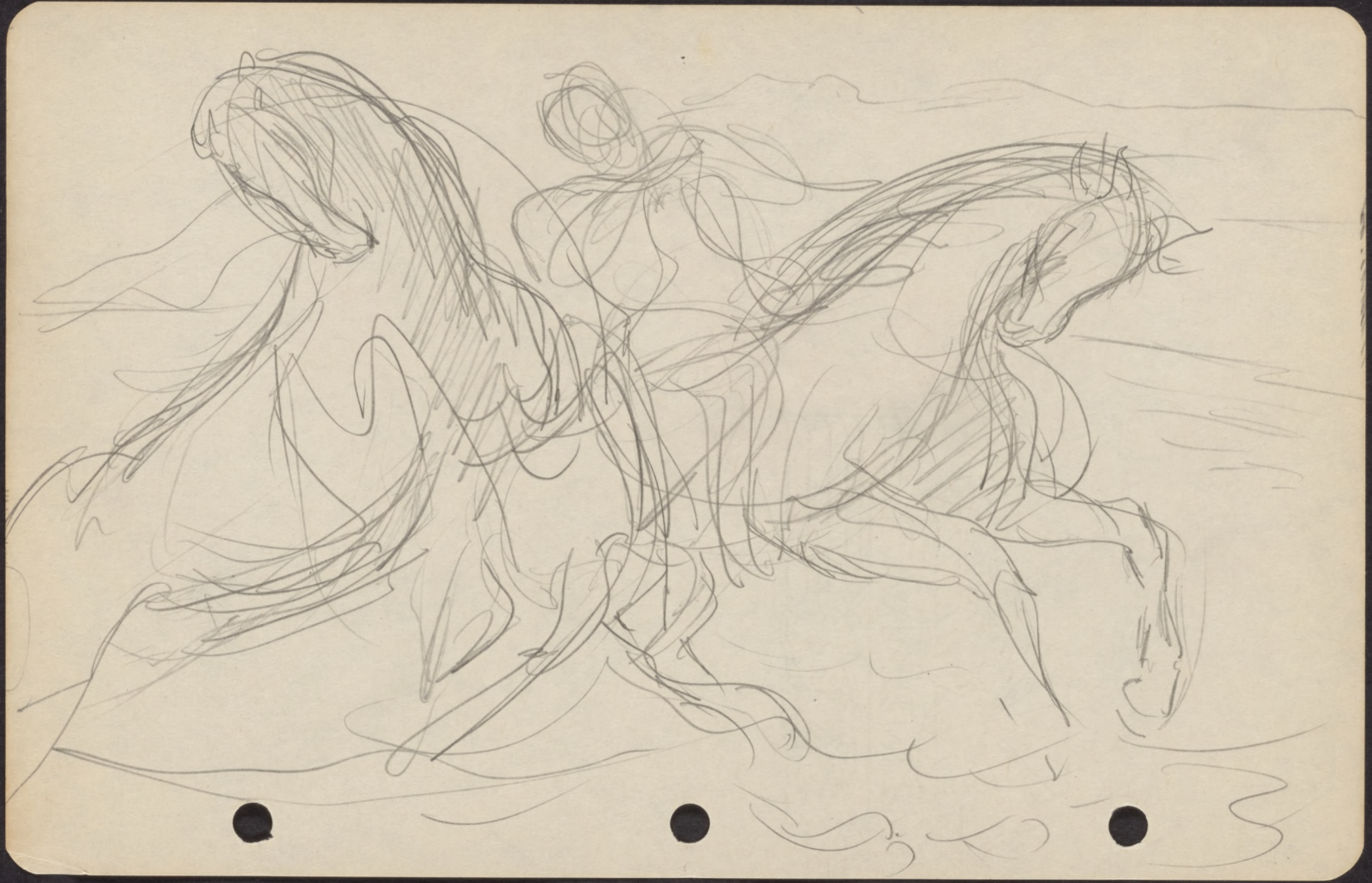
horses - rider with O.R. jacket riding grey dappled horse. leading brown horse with golden mane + tail — white dripping water flecks —

brown boat responsion

The almost madder touches in the shadows of brown horse —

The intense cerulean graded
sky with pale rose and
yellowish lights and
grey smoky clouds—

"un vivant corymb
sur l'azur"



Daumier —

warm light — lt. red + ochre or naples + white

cool light — black + white

lt. red — halftone reflected light (flesh)

flesh shadow — r. umber — accents

darks — cold + warm —

a light + a dark out of —

halftone —

The black line drawing —

The cool line — dark

marking the turn of the

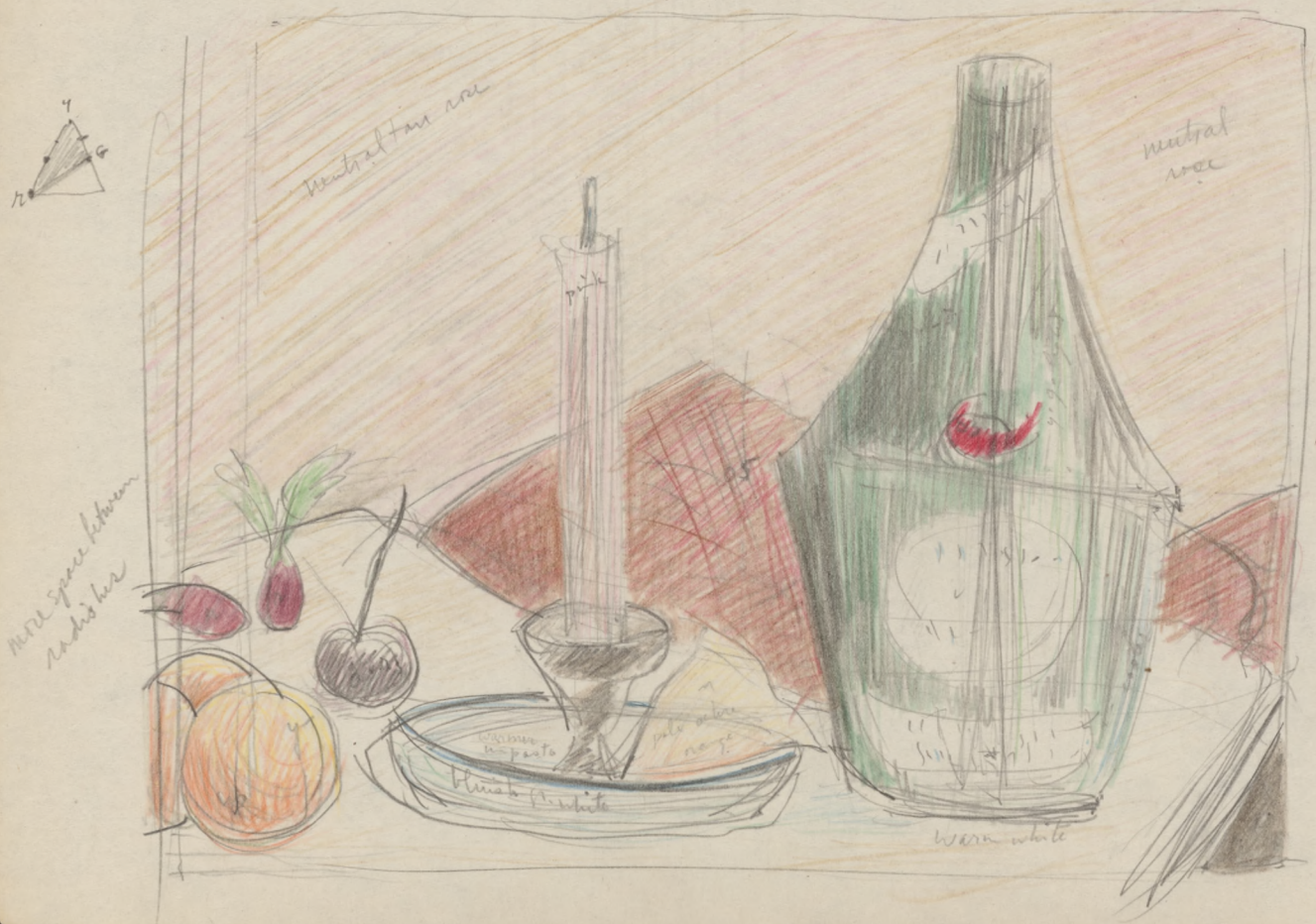
plane warm shadow — cooler light —

some merged areas

---

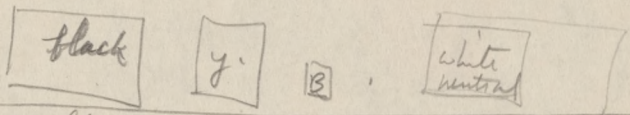
a red ground — blue touches for

the sky — very vivid on the ground


Y
G
R
neutral tan rose
neutral rose
more space between radishes
The edges are not linear
warm white

Sept

Thin washes of blacks over black
citron yellow
a little blue, + white on tan paper -



a panel all blue, with black - white (warm)
and touches of yellow, rose + (brown?)

Warm black + a blue ink on tan paper -

The burnt oranges - very fiery of Degas -
Emerging from deep shadow, +
combined with warm white, low greys
+ a low cool flesh tone like the
Russian icons - with touches of rose +
sienna - a dark neutral blue edge -
raw umber ete -
The brushing

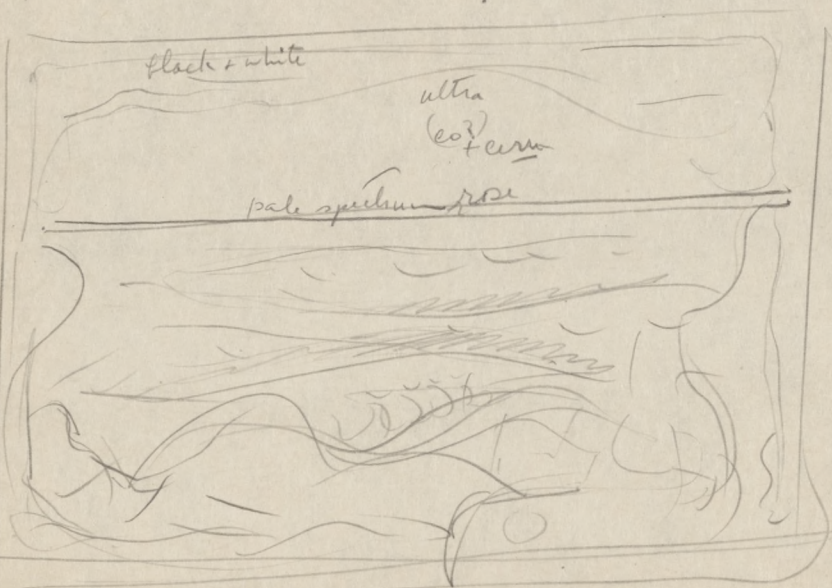
Negas+ Prussian blue and
a true orange tempered with
green –
Cad r. lt. + y. O –
Neutr als –
Silver whites – burnt orange etc

Marin - water-colors 1914 - 'Ionic Style'

The extreme clarity + delicacy of the washes - the subtle curved arabesques against a dominant horizontal - which breaks gradually from the horizon through waves to the rocky foreground -

Compare with Cornets' green Sea -

judicious + bold accents of black used as a color



a certain element of calligraphy

It is interesting to see that in the big room containing the Delacroix - Chardin - Daumier - Cézanne etc - it is the El Greco that stands out for color + plastic power - largely due to the technical handling of underpainting + broad glazes.
The miracle is that Cézanne achieved the color power that he did - struggling - as he did - with the means.

black and pink
Velasquez
Manet
matisse

Marin -

a water-color mounted on water-color paper (same grain)
framed with a flat frame -

New use of black as a pigment in water-colors
as well as oils - used over + with pure
ultramarine - clear green - red etc

Cad red ~~pale~~ light
" yellow pale
Cobalt -
Veridian
white + raw umber - a little black

very gay

---

black used in shadow sides of waves - (fine stroke)

The slightly split horizon - like Cézanne's table

The Phillips Comfort - Landscape -

The placement + design of the few warm lights on the cliffs is very carefully designed -
The only other light area is the comparatively cool notch of vapory sky
The shadows of the cliffs are neutrals with a few warm reflections - burnt umber neutrals purple + black -

The whole canvas is a harmony of green and blue - The shapes are solid and geometric - The depth and plasticity pronounced -

---

Marin -
grey cloud made of black + white against an area of pure + clear color -
Green tempered with black
The (round) spot of color dropped in a wet area -

Attention to shapes -
rhythm resulting from repetition of color areas with slight variations

The Vermilion heads of the chair
are painted opaquely over the
grey tinted sill - The grey
shows through here & there -
naples yellow lights -

---

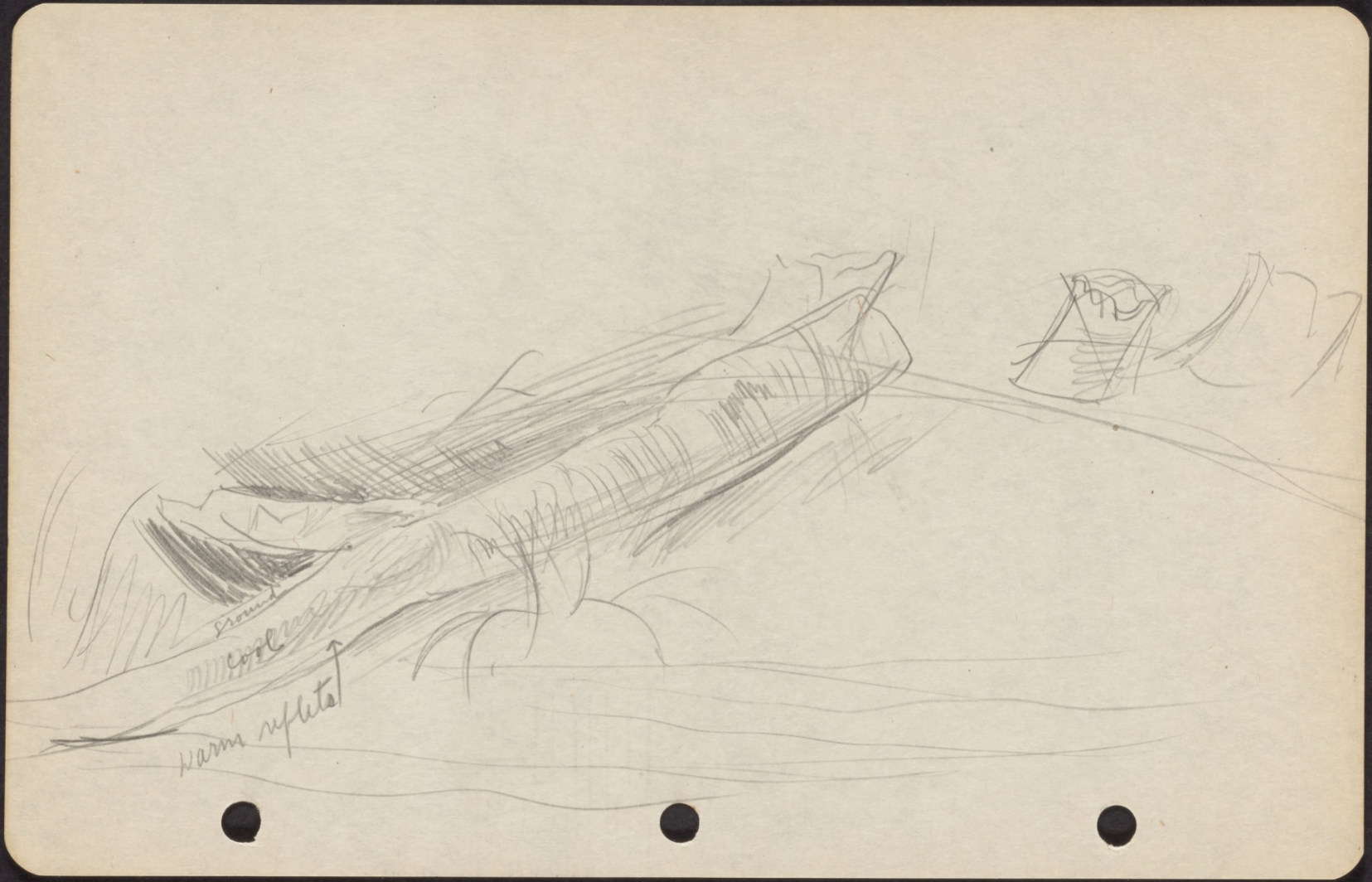
note for Partington chair -
a modeled object on a flat
surface —

Clark Collection

portrait by Joos van Cleve -
a sleeve of red velvet in a gown of black -:
along the bottom dark side the opaque red
is cut against by the black - but along
the light edge thin cool scumbles rise
from the red & extend over and
against the black - slightly - sometimes
greying off in the shadow, sometimes
coming to a sharper hair line edge
of light pigment.

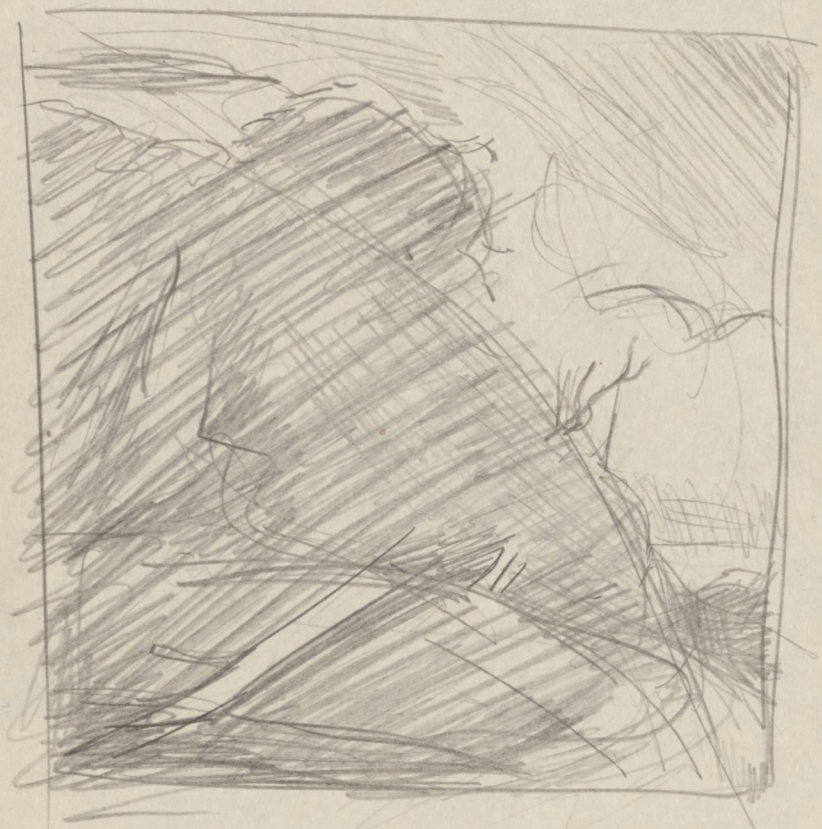
The van Ruisdael - forest — as a note for Partington — The cold grey-white tree thrown down on the river bank - the front grey bridge of rough planks & poles set in the stream — a dull mauve, grey-rose & green foreground - touches of brown & russet — the dark (green) mass of the trees at one — (Actually a road into the distance also) — the ~~projecting~~ dead limbs projecting from the mass of the forest — a grey & mauve sky faintly touched faintly over a warm ground —

The Top lights on the tree masses


Ground
Cool
warm updrafts

note Vernon Blake on Rembrandts tree masses
in "low" relief - a dark line on shadow side. thin line on light side
accidental? double line on light side - flat light on varied masses of tree

square?



Modern art -

See Matisse Cathers

Cézanne "

Léger

Dali

Setalen - Physical anthropology - Friedman Bird

Krieger - Curator of Ethnology -

Mrs. Wetmore of the Smithsonian - "Things not too amorphous."

Notice the difference between skeletal & visceral forms -

The voice of the sea proceeding from the rock -

Catlins & Ryders at the Smithsonian

Catlin - Linear & flat color - but with a penetrating draughtsmanship and a firm touch & sense of rhythm & accent - far superior to Sharp and others of the period.

Smithsonian

a Ryder Layer - a rough ground tinged with venetian or indian red - Large areas of toned light trowelled or heavily brushed on - broad areas & masses - textures - then thin colors tones washed over, & drawing thinly painted over - such as a figure in an area already laid in - Proceed again in new layers.

Frick

Castagno -

rose madder models down vermillion

—

raw umber - burnt sienna and Naples
warm and cool whites for cliffs.

—

perfect materials - tonic, cool + slow
sensitiveness — effect.

Veronese -

apple green and blue

y.g. 7.M — blue M

warm

Be very lively and abstract effect of small
disconnected luminous dots of
impasto lights - Vermeer and Boucher.

—

Fragonard - tremendous originality + color
force as a decorator. space design in
color crossed by linear diagonals.

Myers Textiles.

(Peruvian) Indian textile - central motif of figure or figures - entirely surrounded by an abstract design of composed of parts of the figures.

This is said to be done in certain Alaskan designs.

In the Myers weaving the space occupied by the fragments & parts & small compartmental designs is much greater than that given to the central figures.

The whole effect is compact, lively and abstract. The colors are rich, varied and resonant.

Peruvian nets - a sort of lace

feather work

Some of the Persian textiles have as many as three warps and three wefts - and many have at least two.

silk

wool in imitating silk weaving, & therefore very fine -

velvets

loops -

Coptic - animals, heads - foliage + fruits

some most crude styles from country districts

strong color. manner - decorative.

Greco-Roman -

very fine - elegant - graceful + well drawn.

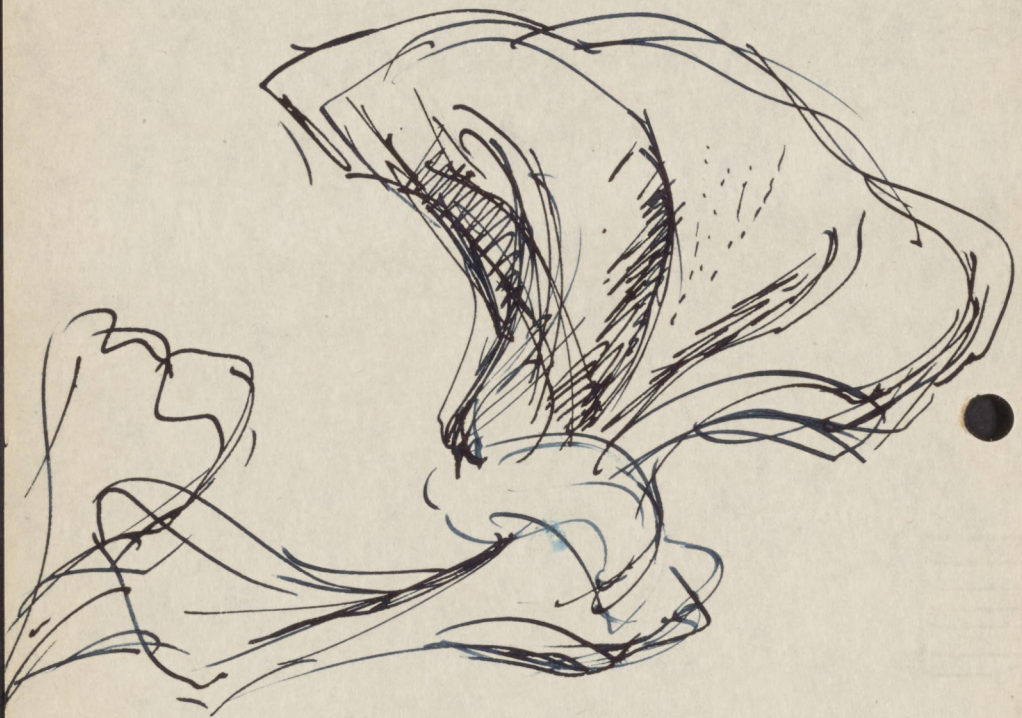
full of rhythm. in a dark + a natural.

Egyptian - some very fine meta-
embroidered -

some linens with wool tribe -

memories of a capitol

Whales - fan shapes - skull + scapulae -
hands and flukes -



Sea lion -

whirling instruments have the cruel precision
of Leonardo's battle instruments.

space at left between tiger + frame is greater

The entire canvas is full of touches of movement –
even in the plain empty areas
The painting is tonal
diff – cool & warm
snake & tree smaller in proportion to tiger & space
tree warm dark r & ? snake cold – sharp hair lights
yellow green light with touches of emerald –
orang s. n.
black – cold bluish gray & green grey –
a little rose touches mountain & plain
The touch – the medium – manager?
compare the touch & medium with Rousseau Douanier
edges lost & found – soft – halftone or hard –
tonal movement
eyes dark but a point of high light in near eye – & low light (warm) in far eye

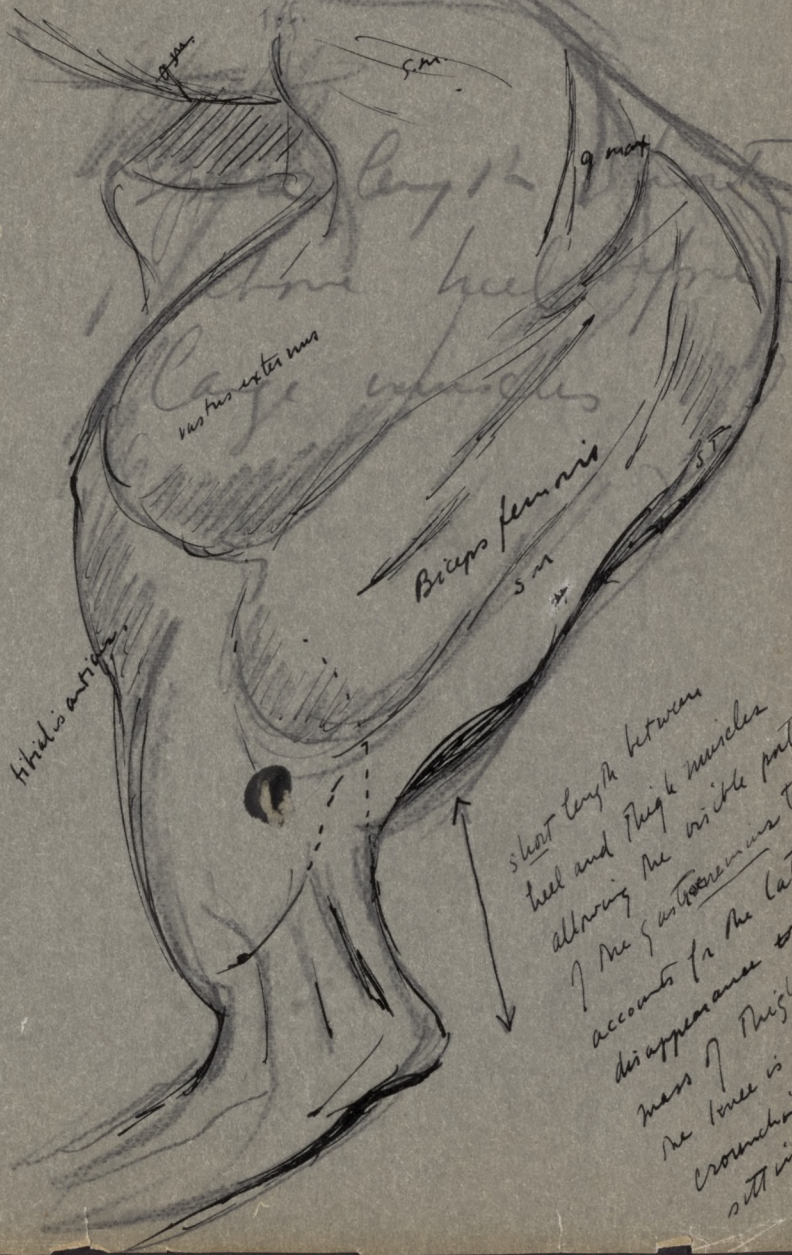
Lions

Géricault
Delacroix } heroic romantics
Barye

Assyria profound linear rhythms
Egypt architectonic volumes + line
Persia decorative linear

Barye a realist
with classic feeling

Position of legs in the walk - variations
mouth open - snarling & growling a little
a profile or a three quarter -



short length between heel and thigh muscles allowing the visible portion of the tendons to seem short — accounts for the tattoos disappearance when muscles of thigh muscles when the knee is flexed in crouching and sitting

Felidae
Archetype and type

The cat.

The Puma · Felis Concolor ·
Am. Mountain Lion ·

A large cat somewhat like a rather slender lioness - unstriped unspotted (adult) and devoid of a mane. Of a reddish brown or reddish grey color, whitish beneath and on lower muzzle, jowls and under chin. The tip of the tail is black as are the soles of the paws. The young are marked with blackish brown spots until the end of the first year. Length from snout to tail-root about 40", tail 26".

The head is proportionately rather small compared with that of the tiger and lion & ounce.

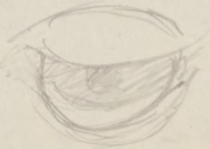
The skull is remarkable for its depth anteriorly. The os hyoides is connected with the skull by a continuous chain of bones, as in the cat.

The pupil is round.
There is an inner eyelid - nictitans.
plica semilunaris runs from inner & bottom ∠ of the orbit & rests on the eyeball.

The eye lines (border of lids) & lashes of cat (puma) show as fine dark lines in a pale face (in certain lights) like the Sienese head of a woman in the Blois Collection.

Sometimes the eye lid & lashes catch a light above the dark eye.

In the great horned owl the heavy upper lid (when extended) leaves only a crescent shape of yolk showing at the base of the eye - the crest of which is in shadow.



(Head contd)

The puma has a slightly frowning aspect due to lines and furrows rising above the eyes & extending into the forehead plane. Also the center portion of the upper eyelid drops a little over the eye crossing the dark round pupil. The iris is golden, and sometimes appears to gleam lightly between the black borders of the lids. At times the large eyes appear dark in the whole face and have a soft and beautiful expression rather than a severe or savage one. The other darks of the face (beside the eyes) are the fine lines of the nostrils and center line to lips, but more especially the dark edges of the lips and the rounded splotches of the muzzles from which spring the long light whiskers. The base of the ear at the back is also dark.

The most marked characteristic of the skull are the wide orbits, & the arches on each side somewhat like

The arch of the cat is widest behind
the orbit — in the posterior region, in the
zygoma at the point just before it
angles inward toward the parietal -

(head contd)

flying buttresses - the eyes shapes are spheroidal. The only marked straightening of line from the external view is that bounding the almost straight box-like area from nose to bottom of chin. Here the face squares off as it drops from the nostrils to the chin.

The skull is especially narrow (antero-posterior) from side to side at the hinder & lower part of the (concave) regions for the orbits.

The spheroidal portion is shown to bound a great posterior cavity for the brain, in front of which is a more solid quadrangular part which includes the bones of the nose & is placed above the mouth & between the eyes.

The great sockets for the eyes are not completely surrounded by bone. Below the nose is the small heart shaped aperture - anterior nares.

(head)

Looking at the side of the skull we see above, the evenly arched outline of cranium + face (nasals, frontals, parietals) with the straight but inclined line of the occiput behind.

The skull vertically bisected in the direction of the sagittal suture shows the larger size of the brain cavity than of the part which forms the face, also the inclined condition of the cribriform plate + the more vertical position of the foramen magnum at the hinder end of the skull.....

.....

Thus we seem to find in the cranial part of the axial skeleton a sort of reminiscence of the structure of the parts composing its spinal portion. From median axial structures which seem to repeat the vertical centra, neural arches arise and ventral girders descend, which arches + girders seem to repeat, on a different scale, the neural + rib arches of the trunk.

(head)

Beneath each orbit is the small bony cheek, & the skull is bounded below (the lower jaw being removed) by the alveolar border giving attachment to the teeth.

Viewed in profile the skull presents an even rounded contour.

The zygoma arches up back & down enclosing as well as the orbit, a fossa named "temporal", because the temporal muscle is there placed.

The lower jaw fits by a cylindrical shaped condyle into a depression on each side in front of the ext. auditory opening which is behind & beneath the hinder end of the zygoma.

The pt. of the jaw & muscles where it is inserted in the ramus of mandible is appreciable above the pit of the cheek & in a line with the retrotragus auriculam of the back of the ear. The pt. of the jaw is obliquely down from point of eye.

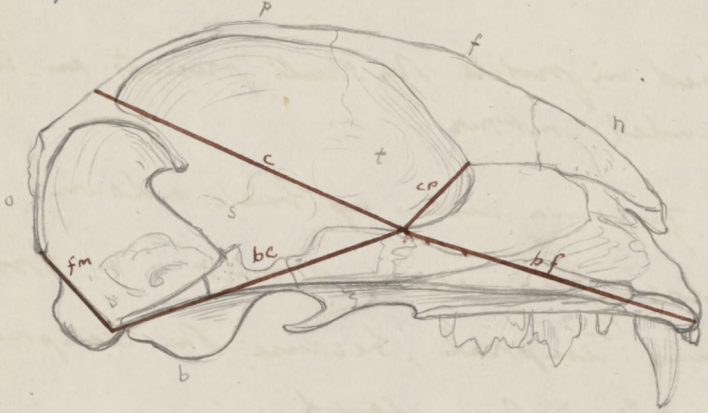
The long incisors of the upper jaw descend on the outside of those of the lower jaw.

The digastric around & behind the masseter, arising from the paroccipital & inserted into the inside of anterior inferior mandible.

Part of the noble & elevated- proud & savage aspect of the cat, animal seems to come from the appearance of its looking down from a height over the rounded slopes or descents

Note the high arch of the zygoma.

(like mountain ranges declivities) of the lower & extensive parts of the face. The angle & set of the eye & its relation to the angle of descent of the face.



Vertical section of skull showing by straight wire lines the inclination of the Basi-facial axis to basi-cranial axis, & the ∠s formed with the latter by the planes of cribriform plate & occipital foramen; also the relative cerebral length.

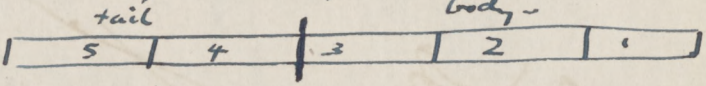
bc basi-cranial axis
c . length from front end of basi-cranial
fm plane of foramen magnum
cp cribriform plate
bf basi facial axis

The wonderful seer-like arch of the eye sockets

The vertebral column of the neck is almost vertical in the cat accounting for the nuchle rise from which a ridge on which the long ovoid - (quandrangular in front slightly down) the skull is thrust forward, & there is a sharp slope down from the eyes.

The puma is said to kill by springing on the shoulders of its prey and then drawing back the head with one paw till the neck is broken.

It is a remarkably silent animal, never roaring like the lion and tiger. It has a high pitched short squeal or cry, and a low guttural growl.



length from snout to tail root about 40"
length of tail about 26"

total length about 5½' or more.
tail about $\frac{2}{5}$ the total length
the relation of tail to body (snout to root of tail) about 2 to 3

The front aspect of the animal is remarkable for the line of separation of the chest muscles & the vertical pectoris of the front legs.

one puma goes into cage house
at call of man who has rats -
goes in and scents rats & comes out -
hesitates before going - crouches -
rushes in fast - low sideways -
picks up rats & runs back.
man's voice. low unhurried & firm

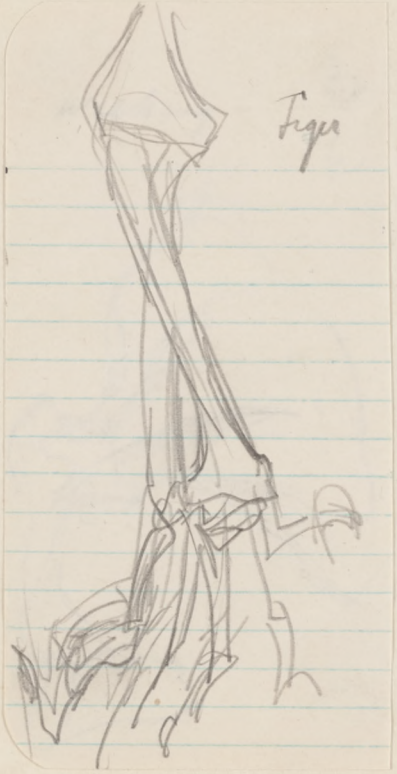
ulna turns to outside
wrist rises & left
finely -

action.

Shoulder blade raised as front leg is carried back under weight.

Blade depressed in extreme advanced position, being highest when the leg is vertically carrying the weight more or less under crest of blade.

When the animal wheels or rears the hind legs are spread apart.



walking

trot

Ground

There are 4 long metatarsals in hind & forefoot.

In walking the radius is always crossed on the ulna.

os calcis

The astragalus projects strongly upward as does the olecranon of the ulna.

base of paw to crest of shoulder
= front of chest to iliac depression
= root of tail to rise of shoulder blade
= nose (head extended) to behind shoulder

tip of nose (head extended) to root of tail
= 2 × height shoulder/paw

tiger

Abundant Columbia

Lion - Surprise

Muscles

head -

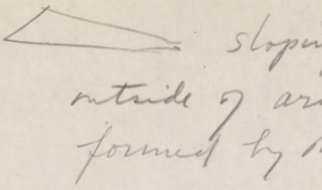
Notes on elegance

The Leopard's form

The Cheetah's eyes

The oval

elongated


sloping - projecting plane on outside of arm at Elbow joint - formed by the anconeus

The strength and speed of the puma are very remarkable. It can move suddenly into a state of the greatest agitation - lashing its tail with such power that one blow would knock anything to the ground. The noise of the tail lashing against an object is loud and frightening - especially in such a silent animal. The growl and scream are weak in comparison with the tiger and jaguar.

When the puma plays - or feels frisky, it will often jump or hop - raising both hind legs from the ground at the same time - in a kind of leap.

Decidedly in the leap or bound, and even in the walk, the hind legs furnish the impetus and motive power, the front legs being used more as simple supports.

the (superstition?) lore concerning the puma & women. In the California coast ranges I was told by an old man, who rescued my tools after my escape from the Sur cliff, that the puma seeks a woman at the time of her period - that he will not harm her - but comes close to her to protect? her - or - other reasons? Two cases have been known - once the lion sought a female teacher even when she was surrounded by the young children - resulting in the death of a little boy - at another time the puma leaped in the cart carrying the woman & sat beside her -

regarding the use of herbs -

Barye paints the tiger in water colors with washes deepening around the form from cool light to warm dark - with a slightly cool reflected light - hardly breaking the dark side - the last edge is strong in drawing - stripes are used to define the form - and certain spaces are left free & empty - stripes are not everywhere dark - & dark accents are used where the form demands them. The forms flow & are rhythmical.

The tigers are defined with a dark line which vacillates around the sensitive form.

Barye's sculptures present rhythms of closed anatomical elements - perhaps on a heroic rhythm As to the Egyptians - & other linear masters. But his energy & strong sense of the plane - & a certain classic austerity make him grand - His feeling is, however, romantic & realistic.

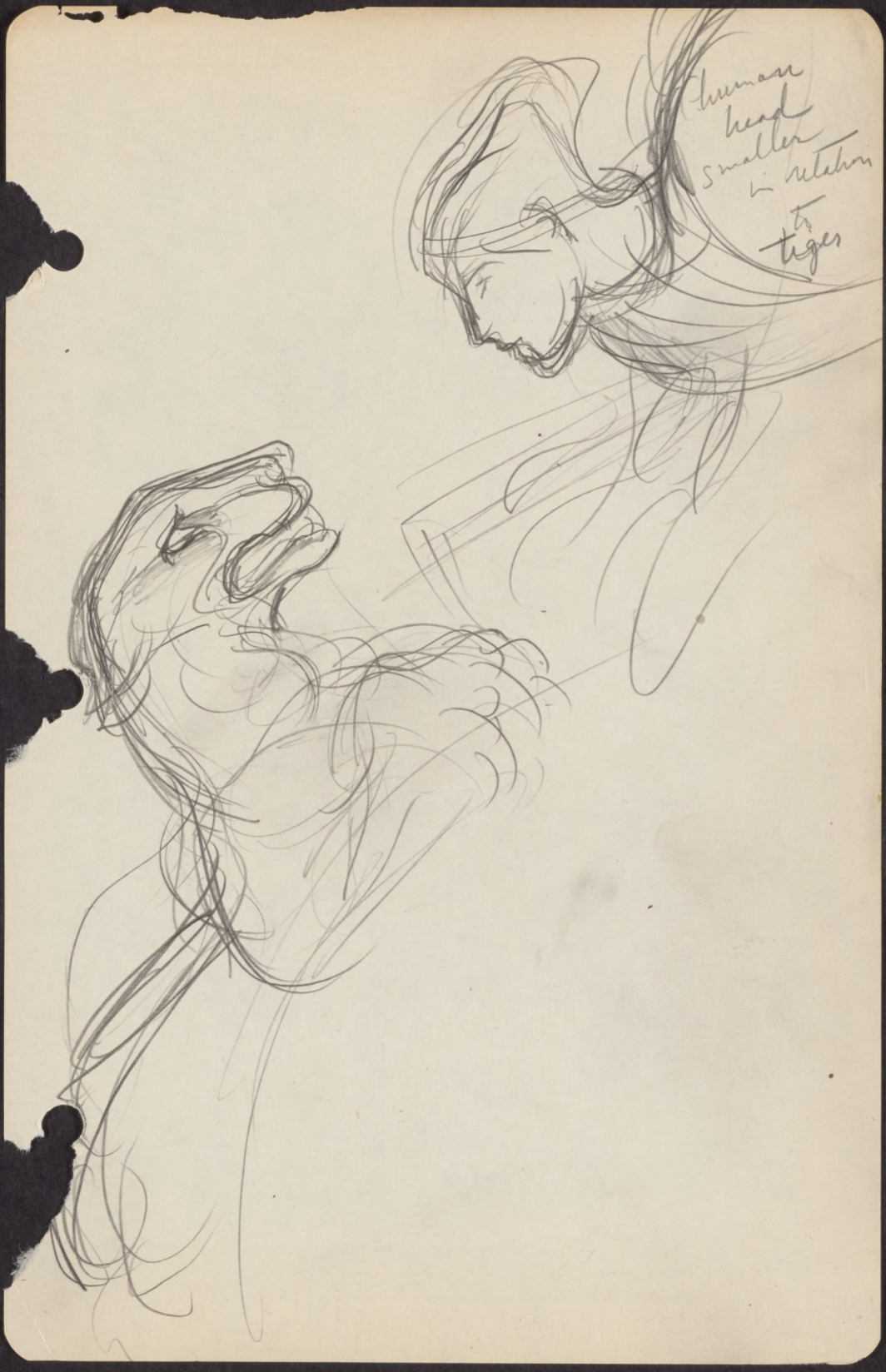
In the Dinosaur - the legs are longer than the forelimbs. The greatest height of the animal (exclusive of a raised head in the long necked Type) is at the pelvis which is supported by the enormous columns of the hind limbs. The pelvis sacrum itself is especially adapted to its important functions.

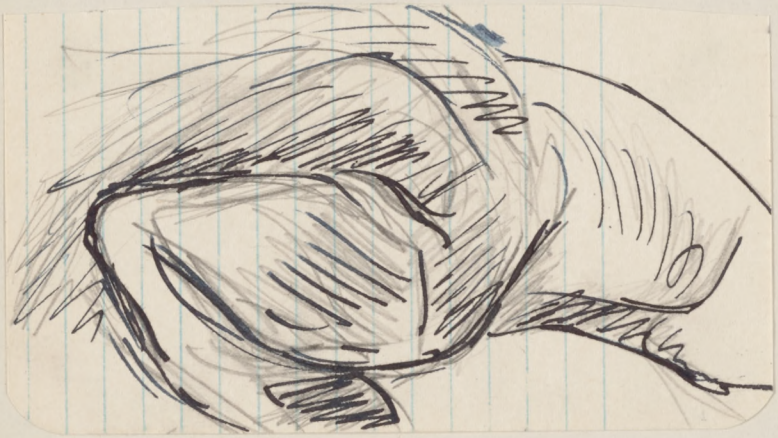
The belly resembles that of a snake or lizard except that the scales of the Dinosaurs skin do not overlap.

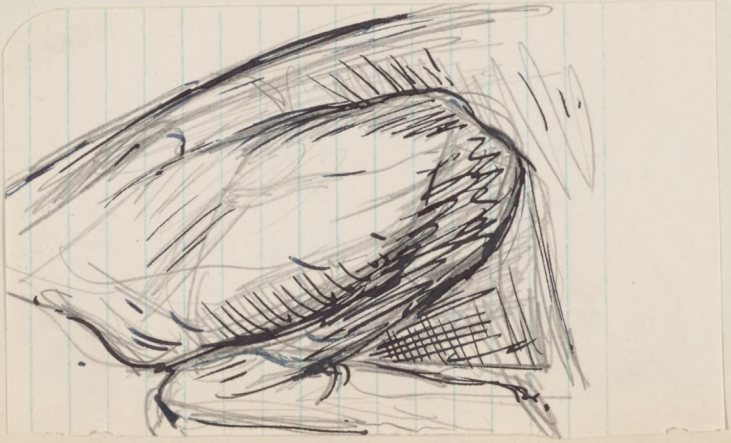
The brain is excessively small.

The forelegs how out in reptilian fashion.

There is hardly a feeling of direction in the Dinosaur which has neck & tail ends almost equal — descending from the great trunk.


human
head
smaller
in relation
to
tiger





Other kinds of Cats

The leopard is distinguished by very rounded forms.

The black ones have the emotional & unified quality resulting from an all over tone of sable.

disguising - revealing - changing the very significance of the form - the eyelid droops over the greenish yellow lamps of the eye.

The upper lid lowered over eye - in bird, beast or man - gives a savage aspect - cuts off the luminous light of the soul - veils the intelligence in mystery, shadows and narrows the clarity & spiritual openness of consciousness.

great beauty of tigers round golden eyes set in stripes.

The jaguar has wide bone structure ? face - It is stocky & powerful - and the elbows stick out, giving the front legs a sort of bow-legged appearance.

The ocelot is extremely beautiful - small, with fine short fur firmly marked - great precision of structure and marking. large round eyes - set far apart - slightly protruding. compact round forms

tiger has a more open unshadowed eye - a true orb. the puma & leopard have a shadowing upper lid.

The progression of shapes from pupil through iris and eye to outer stripes of cheek

ditto ← ...

The woodman, from his thirsty lair,
Reft of his dam, a lion bore;
Fostered his future foe with care
To mischiefs he must soon deplore:
Gentle and tame, whilst young,
Harmless he frisked the fondling babes among;
oft in the fathers bosom lay,
oft licked his feeding hand in fawning play;
Till, conscious of his sire age,
His lion-race the lordly savage shows;
No more his youth-protecting cottage knows,
But with insatiate rage
flies on the flocks, a baleful guest,
And riots in the unbidden feast:
Whilst, through his mangled folds the hapless swain
With horror sees th' unbounded carnage spread;
And learns too late that from the infernal reign
A priest of até in his house was bred.

Agamemnon
by Æschylus

To Troy the shining mischief came;
. . . . . .

The African lion advances with a cold noiseless rush of leaps-bounds in a second is on- the eyes lurch- paws with power single + efficient - there is no stay - no scruple - cold surprise.

orozco's head - accent the type - what is most characteristic

RO?

black	O 7 CR-
white	O O 5 [illegible] red
	O O y 5 r.s-

slashes of red 7 on red 5

warm + cool whites
low yellow orange + black in a ground of pale blue + pale green

what qualities distinguish the type
what shapes best express it.
most meaningful
most individuated

in contrast with or in harmony with other types

the cat taken as a symbol of some
human quality or qualities or lack of them.
rather than as a perfect whole - or
rather its "wholeness" may express
few or limited no. of qualities from
the human point of view.

The male tiger spraying - the fine silver spray of power back + up - tail up straight - over and over as he circles the stage (the cage).

The great beauty - the great power - the cage. The tensible strength and swiftness of purpose - the entire organism is built for - performs and expresses at once the aim - the perfect killing brute power - what we call savage is perfectly + very highly organized.

man is split - divided weak - at odds - but he too has an aim as organism - but here the organism falters - drags away from the aim or spoils it - unless it is tried to it by great watching + desire.

'To be completely human is to have the full realization of the truth" K.M.

The acrid smell of tigers -
harsh cries - angry & bitter
? groans upward from the lair
wrenching the sound free

Science - generalization
Art - individuation

See in rhythms
balances
finities

The dominant dimensions -
perspective - form & nature

The canada lynx –

long legs - big paws -
the greater length of the hind legs is very evident -

The canada lynx is less like the domestic cat than is Felis Concolor –

gesture - proportion and movement
exaggerated form through feeling
compacted back within a severe
+ proportional form - perhaps more
stress + power -
construction - planes - functions + geometry

The sub-material logical and mathematical level.

time element -
acceleration toward realization

misconception of gesture - contour -
unity + subdivision - psyche + form

contour -

gesture -

weight (energy)
(bulk from core)
horizontal + vertical surfaces
(advance - push back)

- cross contours
moving pose
right angle vectors -

main line (tension) + counter lines - straight + curved - analysis
planes + sides - direction -
straight + curved
predominant shape
geometry + anatomy -
other concepts of structure - means of expression.

modelling + synthesis in gesture
" related to a frame - + to space.

gesture of gestures

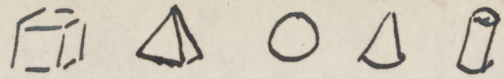
gesture in color

gesture (impulse) unifies the whole -
movement + expansion + proportion are
resultants of gesture which is
thought-feeling → action.

gesture → space design → contour → modelling.

the subjective impulse

forms in complex relations in space -
distortion



style - and expression

(by means of) the straight and the curve - (accent) balance

combined - used separately -

convex and concave -

contour is produced by interior masses

unified varying

angles

proportion (movement)

division and direction

the exterior and the interior - images.

3 things I have "seen"

the eye - physical projection in space
under intense thought-feeling stimulus
in order to penetrate & better apprehend.
'seen' with the physical eye.

the allness - moment of nature - self
revealing - the complete
sufficiency - moment without
willed activity
'seen' with the inner eye
as result of physical seeing.

the layers - layers of self as structure
in which 'life's' activities
take place - seen entirely
with inner eye as result
of spiritual aid & force
exerted by Krishnaji.

The problem of the abstract drawing -
and of Léger's basis

Rembrandt + the Persians

a new synthesis: is it plastically possible - and a more complete form of art - or does it transcend the medium - it is impossible to have everything in equal value - is it not limited enough or too natural? or is it a question of organization.

constants preserved
solution of the 'conflict constructif'

note the Westmins(ter) remark:
"things not too amorphous."

philosophically related - (1) the self-sufficiency of God (reality) - (2) the eternal creative change - is this the necessity of consciousness for (1) - when (1) is achieved

Early cultural history:

In some cases physical traits
Changed faster than cultural ones

apprehended. effort in change seems.
There is rather eternal flow. but
silence. There is no shock between
death + life. But why are endless
complicated structures built up in nature.

See Jeffers who is incapable of perceiving
synthesis.

See Ulysses (Joyce) — See now. There all
the time without you: and ever shall be, world without end.
See Eliot.

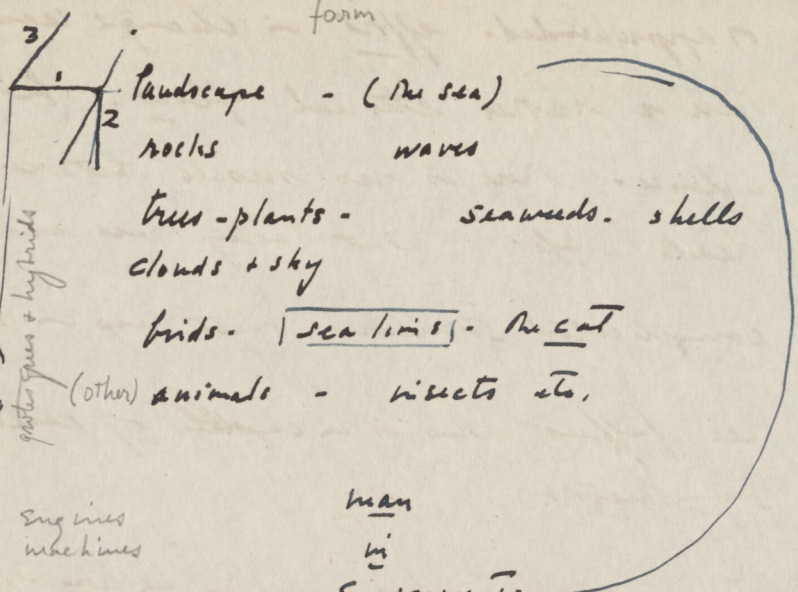
KM whom I have not fathomed
has conceived of such a synthesis.

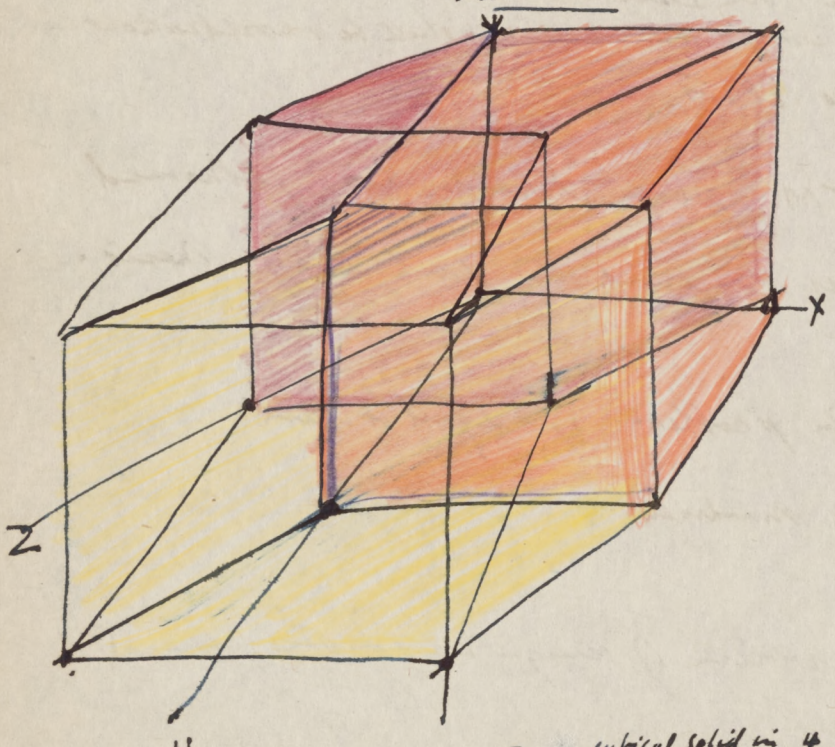
The problem of equilibrium
see Mondrian

problem of uniqueness & the general

The sea — The sea should be something else —
versus Combat etc. the question —
Some dangers in the modern position where it is not accompanied
by the integrity + understanding of genesis — initiation of Plato Hegel

light
form





= cubical solid in 4 dimen.

= 4 cubes of an 8 cube figure.

danger in holding a sensation over a long period of time.

The original conception - & the freshness of touch are lost. The simple gesture is unnecessarily complicated. The third stage of synthesis is the most difficult to attain.

Stage 1 Conception
Stage 2 breaking up & elaboration
Stage 3 synthesis - conscious harmony.

Stage 1 intuitive
Stage 2 intellectual
Stage 3 - synthesis of the mind - heart in understanding.

Symbolic & abstract art

—

The material power of art is not
Enough - it must be united
with the psyche.

However feeling expressed entirely
through material & plastic
concepts constitutes great art.

attitude to life & form can be
expressed solely through use
of material -

technique -

Surface that may be viewed from all angles.

glazes of tempera -

? oil + wax

a semi-oil glaze with out varnish

very mild in good in tempera but not in oil -

to paint thin oil shadows use a thin ground.

a thin glaze of oil on an oil ground darkens & is not good - shadows should be thickened on a oil ground.

organs have great precision - eye - lines etc.

form forming art for experimental functions in space - whales etc.

The spiral axis - arches etc.

scale & spirituality -

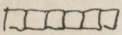
atom - man - star -

man - dinosaur etc.

---

structure exalt meaning

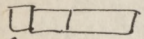
repetition



carpenter

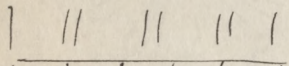
day + night
cool to warm
plant growth

man
Culmination of forms of growth



-infinite possibility
Logarithmic or proportional growth
engineer

disciplined nature -
cosmos - not chaos
order + measure



Re closed system

Unity + balance in variety
artist
proportion

tom tom of repeating unit
throughout a design
measure -

The unit -
cell

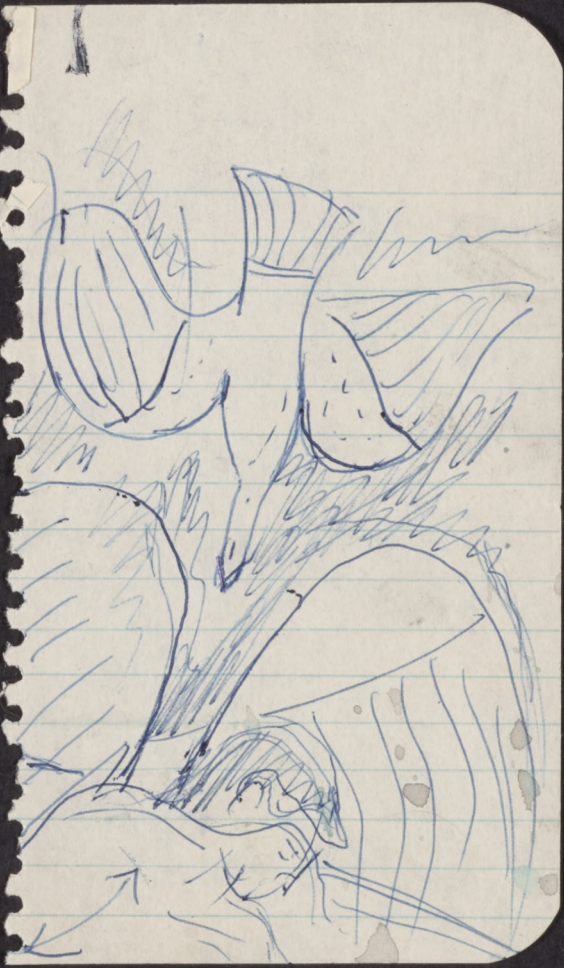
divider
not finial

Picasso - Joyce
(pen drawings)
many sounds from me -

The owl tree -
a bare tree against grey sky
each stumped branch tip blossoming with one grey owl
each grey owl a closed silhouette

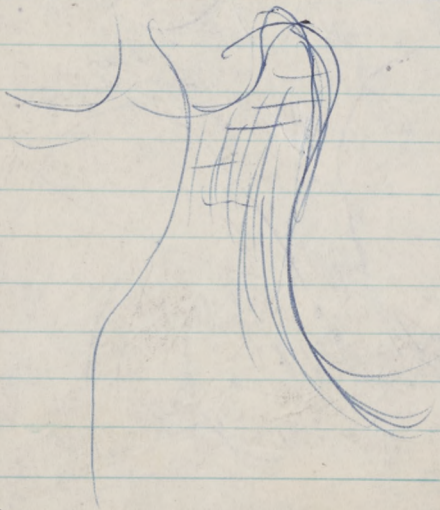
owls have a slanting front plane backward
& downward - the legs are heavily feathered
& usually fairly invisible when the bird is
at rest - the legs are much less
conspicuous than in hawks & eagles.
Probably the ankle is deeply bent -

In the eagle the upper leg joint or knee is slightly forward of the center of the folded wing.



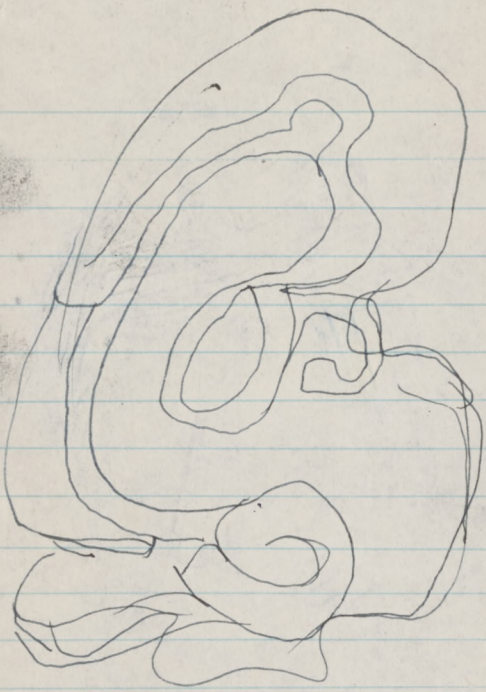
Characteristics of
hawks + heron -

heron - long thin -
neck - legs -
wings - tail -



tone with white lines

lines are open to background



white spaces

field of raw sienna

with rose madder color

purple

blue - cerm + co-

black lines

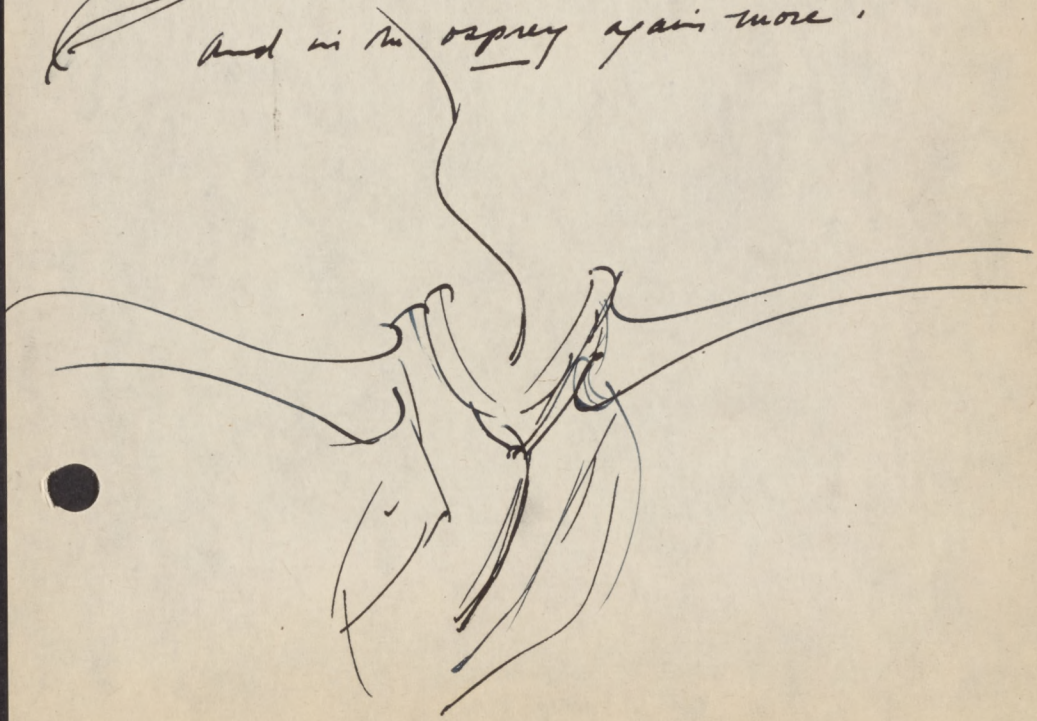
Birds of prey have long straight legs.
The pelvis drops down, slanting sharply.

In the pelican the pelvis is almost
horizontal to correspond with the
marked horizontal plane of the top
of the body.

In the vulture the forearm projects
in front of the clavicles.

In the eagle the projection is less
marked.

And in the osprey again more.



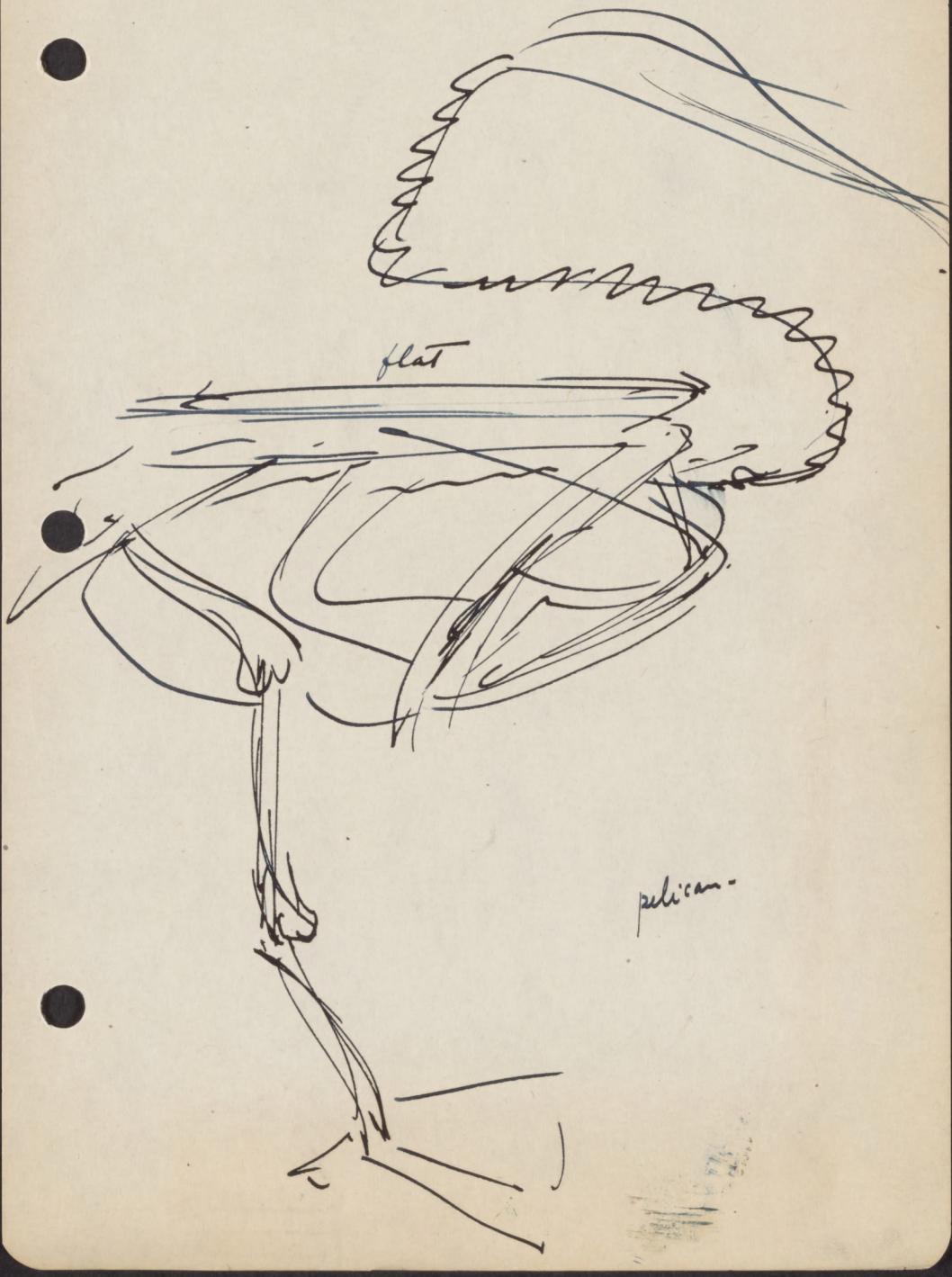

flat
pelican-

Plate 291 Herring gull.
like a full warm spirit descending from darkness
the fluffy sense and illuminated edge – the
shadow areas of an exquisite Payne or Davy's grey –
turning to delicate warm –

the rosy light clouds below shaded in
pale grey – ascending to the blue grey sky –
with a faint purplish warmth –
the full-bodied and precise design
foreground of cockle shells by Lehman –

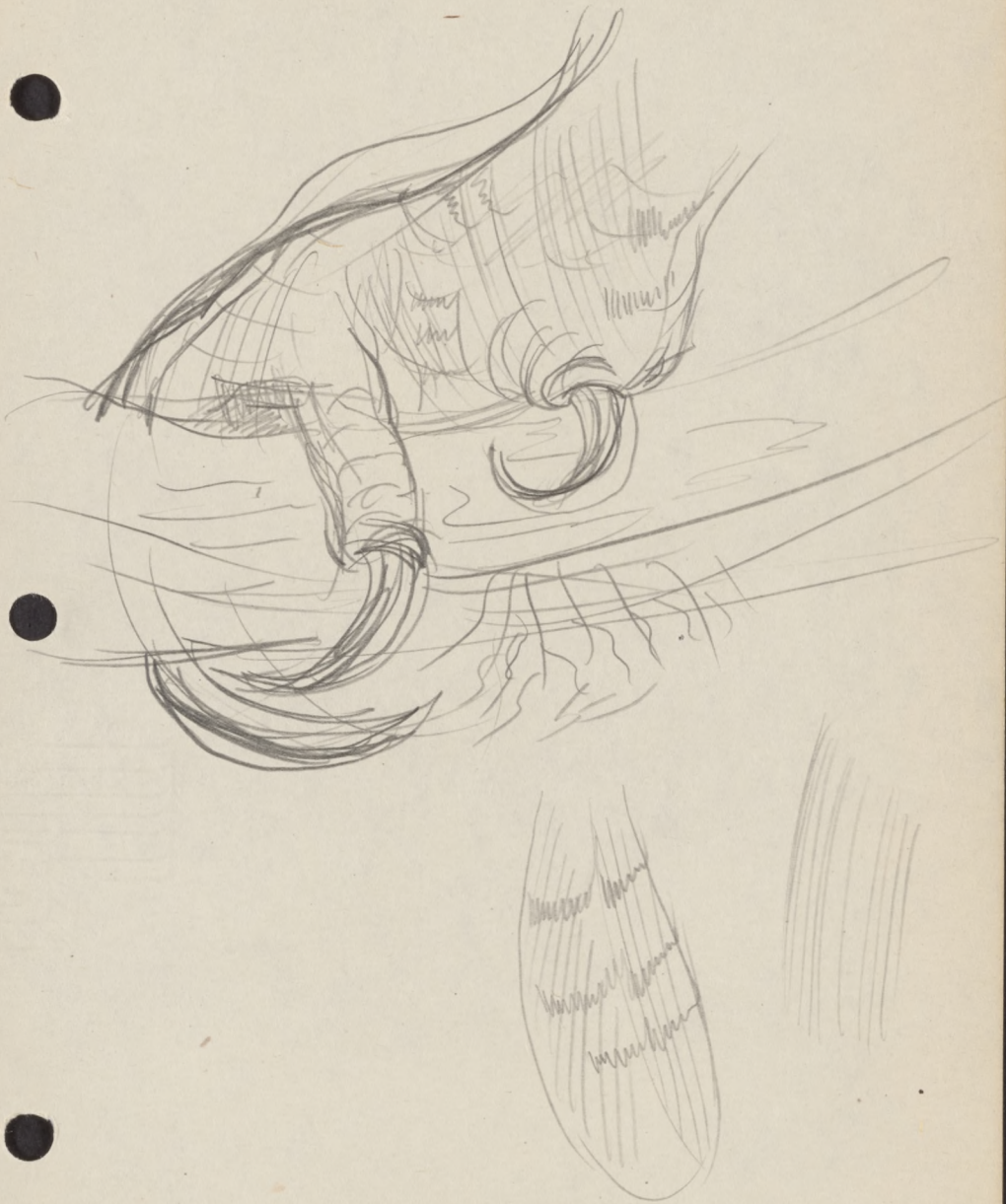
"Violent Wings," engraving, by Walter Rogalski, in fifth annual National Print Exhibition at the Brooklyn Museum

tail ft.

Lee Frier
plate

The elastic membranes of the wings slowly contract closing the wings automatically while the bird perches -

The tendons of the bird claw also contract, insuring that the bird does not fall off the branch when perching asleep at night.



Tapa drawing belonging to Max Ernst -
(note my wheat tapa -)

The Ernst tapa is decorated with
linear symbols of figures -
scattered rather dynamically in the space
rather like Klee - Line for its own
sake - The power of the trace -
also representational.

Tchelitchew - pattern of veins and arteries - or
muscles or organs - combined with butterflies wings
(or veined leaves).

Masson designs and costumes the figure like
the primitive tribes, selecting lines and
patterns of division - rhythmical and
unexpected.

Vernon Blake

The body as a mobile motor
each muscle as a motor of which the power can
be estimated as being directly proportional either
to its mass or to its volume, which quantities,
if density be constant - are measures one of the other -

Binocular vision enables us to see a little further around the figure on each side than the photographic lens permits when we can add a slight displacement of view —

The greatest perfection should appear
imperfect; it will then be
infinite in its effect.

Tao-Tê-King

Binocular vision really creates 2 perspectives not quite superimposed.

Balance is the basis of all great art. Movement in art never attains to the same heights as repose

take the master drawings to pieces. study the meaning the raison d'être of every line —

Trace back the reason of its position (of exactly where it is placed) to some other line in the drawing.

When you have been over the whole body in this way, with an artistic anatomy beside you, you will find yourself possessed already of a very considerable quantity of artistic knowledge of the constructional facts of the human frame.

---

torso — back to front

leg + thigh front to back

often

several anatomical facts combine to make one constructional fact.

directions – rhythmical inclinations of which one against another –

in a nervous male model the simple surfaces may be broken up by multiplicity of muscular forms; in the female the planes are dissimulated beneath a gracious curving in subtle unison; yet the fundamental facts of construction are always there – must be felt.

The form is never sound, its modelling always resolves itself into planes –

or curves from which the idea of the plane is never absent.

rhythmic abstractions – a rhythmic law which governs the mass arrangement

The need for making curves of union throughout the whole body.

The curve may be superficial or profound or both – governing lines pass through or over masses that they order.

A point must be found in its satisfactory relation to other points – to complete a rhythmic etc –

note: a more male + rigid rendering
slight inward tendencies at ends of certain lines
use of equality of value for unity

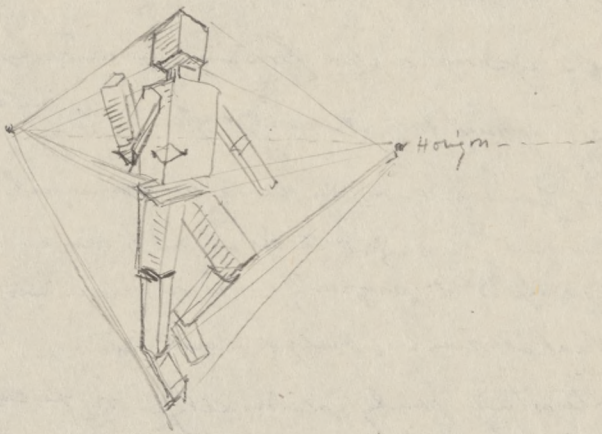
18-20" high
for studies

(also) exact relative placing of masses engenders feeling of rhythmic unity in the body.
Thumb plane is at right angles to fingers

Be flat by planes and be round
lines transverse to perspective indicate foreshortening

primal massive simplicity - mechanical balance
rhythm - observation optical perspective

tension of muscles prevents "hinges" of body from folding up.



experiment to determine possibilities of movement.

diagonal arrangement of muscles along a link.

pelvis is a rigid bony arrangement with 7 points always fixed relatively to one another.

set a clear idea of position & indication of pelvis in space

sacral triangle as indicator

7 points (although bony excrescences) show as " " depressions for muscular masses springing from them"

Look long at what you are going to draw, and thoroughly understand at least two things about it - the proportions of the component parts - both internally to themselves and relatively to the whole subject; and then the main directions of its different parts to and from you as well as sideways. Think the line out before executing it - what details - what length direction + kind of curvature. If necessary - mark points on your paper - maintain unity of rhythm.

stratified + igneous rocks forming mountains -

trees usually spring forth at right angles to the surface.

It is curious how small you can make the principal object in a picture, without causing it to lose in importance - provided you lead the eye up to it properly - more elements of composition - half-conceal it even - (bridge - arch etc.)

Keep interesting purely pictorially - or the cause of association of ideas. Emphasis on the point. Keep the eye on the model. not on the method.

A large mass on one side of canvas - a smaller one on other side - a secondary series of equilibria woven in to the primary one, + all balanced about a central point or fulcrum to which everything tends to lead the eye.

Part of the secret of Turner's immeasurable distances is management of foreground.

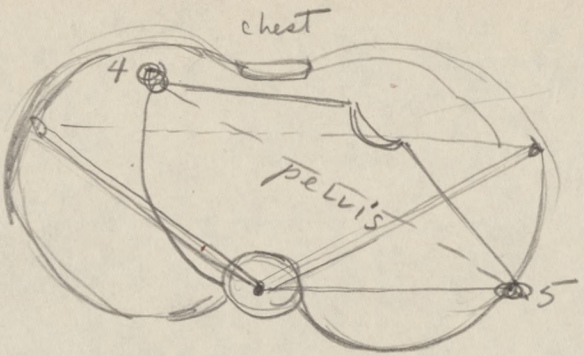
schemes of straight lines + planes - curves subsidiary.

2½" pencils held vertically between thumb + fingers.

Egyptians held brush horizontally in supine hand, combination of forearm + drawn on a vertical surface.

Pencils grasped brush in closed fist like dagger for vase painting - or with thumb + little finger against 3 others - hand open.

The rhythm + swing of the backbone -



rotation of torso round spinal column

rediscovery of rhythm of direction further in
is the very soul of drawing -

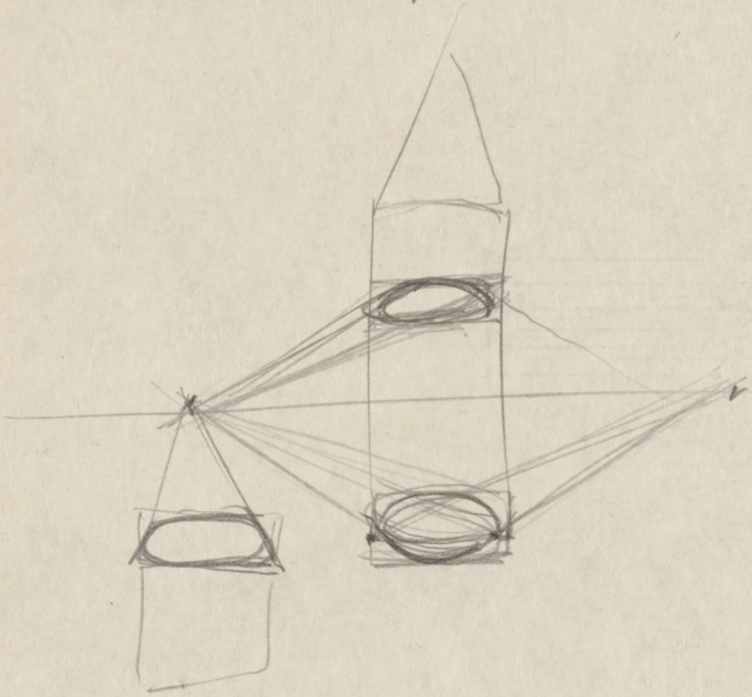
enclose volumes
transcribe relations between them -

what shapes to be lit - what
concealed
by mystery

parenthetical enclosures -

The beauty of white or pale grey -
a flag against sky - Turner
Paint pyramids of cloud - subtle tones
dotted lights to define can sculpture
an edge

Van Dyke - prune colored drapery
blue black costume - antwerp blue
horizon - a touch of red + the flesh
grey - Naples + raw umber - + white
circles in perspective imagined on square planes
a little dark neutral pen -



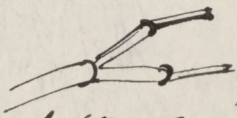
The touch of the material edges -
in pasto etc. Chardin - note
for lamps.

Sketching consists in analysing the cause of the emotion into its component parts (elements) & then determining their relative importance among themselves, with a view to stating them in that order.

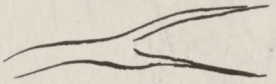
Lay in mass shadows with a pale bluish or purplish grey - then taking washes of color over shadow & light alike = dignity of effect & breadth of chiaroscuro -

—

paint water in shape of light - blot - rub out quickly with mass of head.



freshstarted branches better than



Thigh - knee - ankle = hinge

shoulder - elbow - wrist - hand - ball & socket more supple.

foot is a lever - fulcrum at ankle -

As mass of thorax dwindles in mounting it inserts itself into mass of shoulders which cover & envelop it like a cape.
Thigh inserts into pelvis - arms into upper part of trunk.

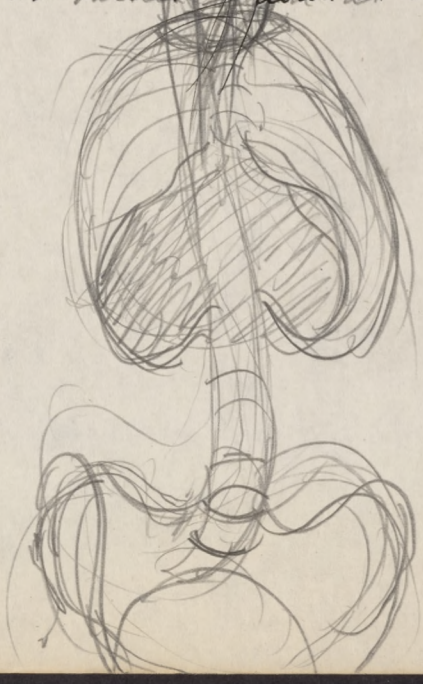
Drawing by choosing + modifying formal facts - then light + shade is or is not superimposed -

Hale Human anatomy

The rib cage springs out broadly remarkably in front, the sternum slopes forward from the clavicles to the base -

The pelvis presents the concavity forward - guarded above by the iliac wings - and below by the pubic bones. In the rear the sacrum projects - the trochanter of the femur sets in the side just above the large perforations of the base bone - the whole rather butterfly shape -

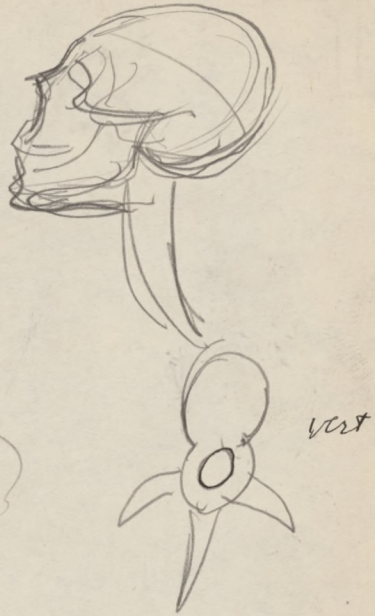
In drawing a figure that presents a rigid, frontal vertical position - since you cannot extend its movement sideways - look for advance & recession in space - move it forward & backward in the relations of its parts - or emphasize perspectives - looking up at the rib basket - down at the pelvis etc.

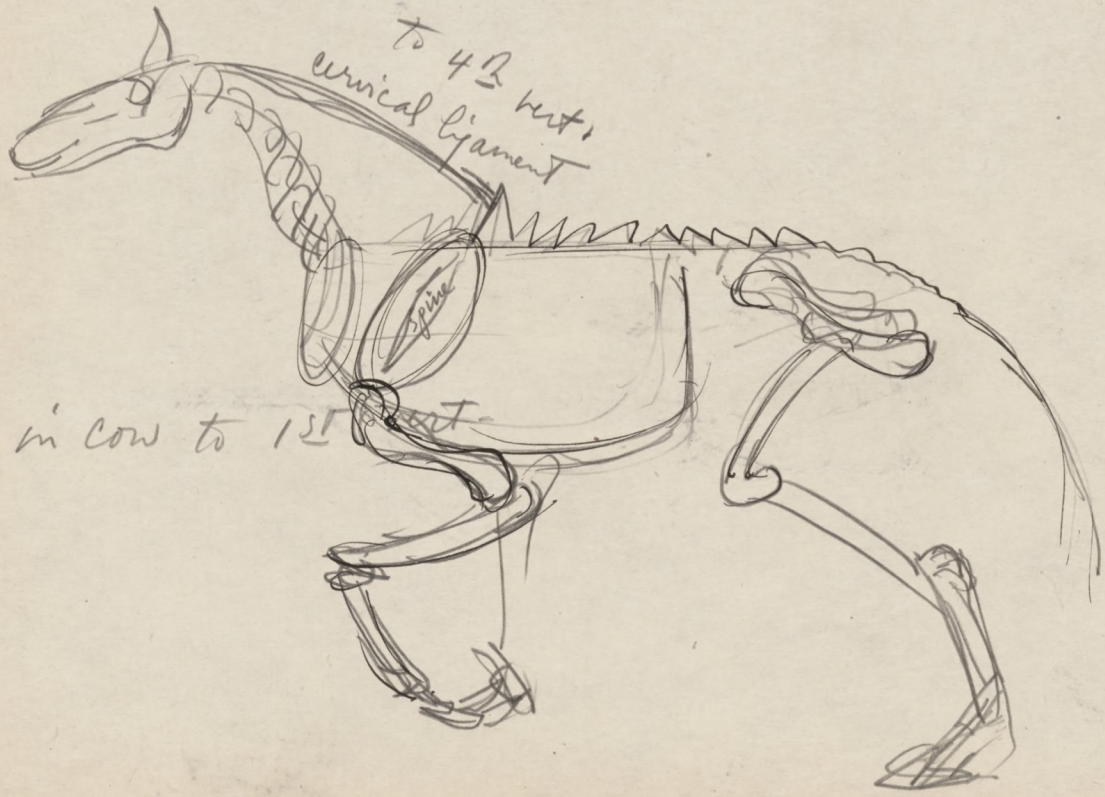


Note assyrian writing solidly over part of the sculptured forms -

head A – neck A^1 = shoulder blade A^2 = back A^3 = pelvis A^4

ear is cartilage




to 4th vert.
cervical ligament
spine
c. l. in cow to 1st vert.

influence of gravity straightened the leg as man rose to upright position

② erects spinal

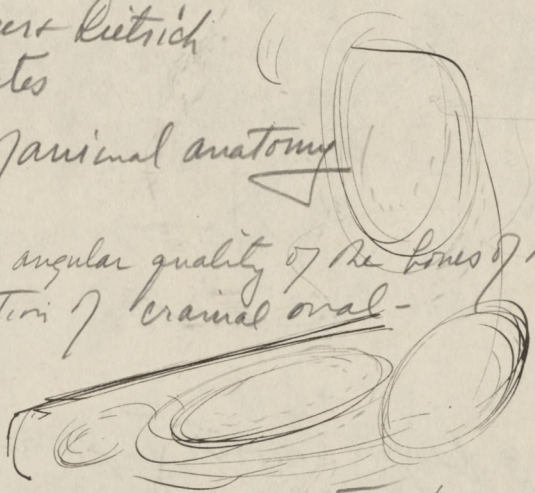
① Gluteus muscle pulled the pelvis around - rotated it in space

Center point at trochanter of femur

erects Spinae backbone to sacrum

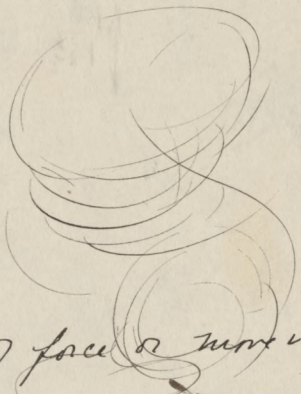
Dali's drawings—
combining criteria forms producing contour
and contour

Ellenberger + Dietrich
german plates
handbook of animal anatomy

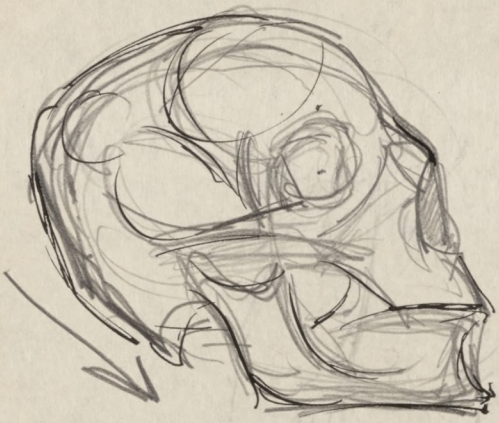


The rather angular quality of the bones of the skull—
with exception of cranial oval—

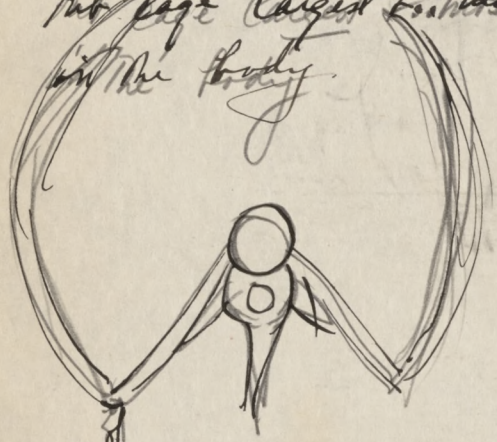
This obtains also in the cat whose muzzle is
quadrangular



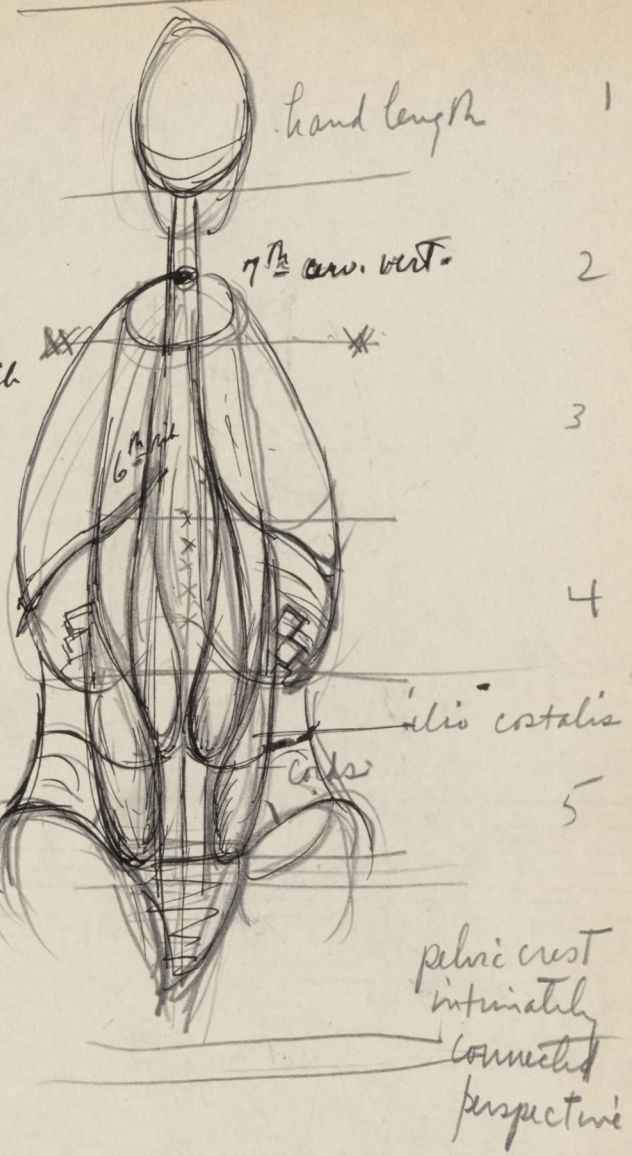
internal lines of force or movement in the
body — carrying movement around (+ through)
volumes in space

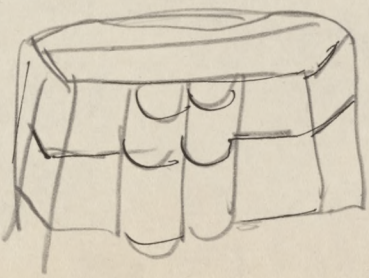


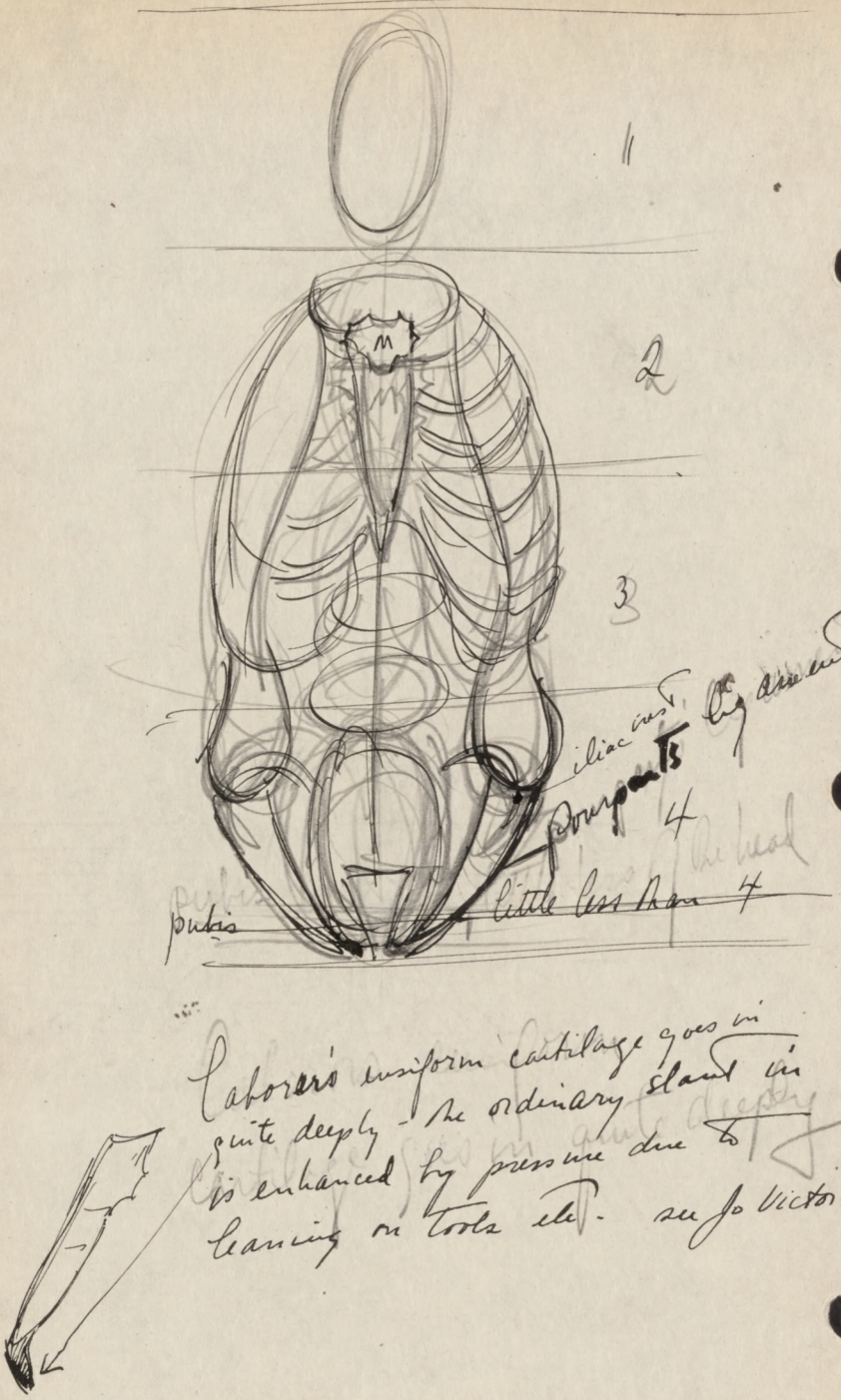
rib cage largest + most important form
in the body.



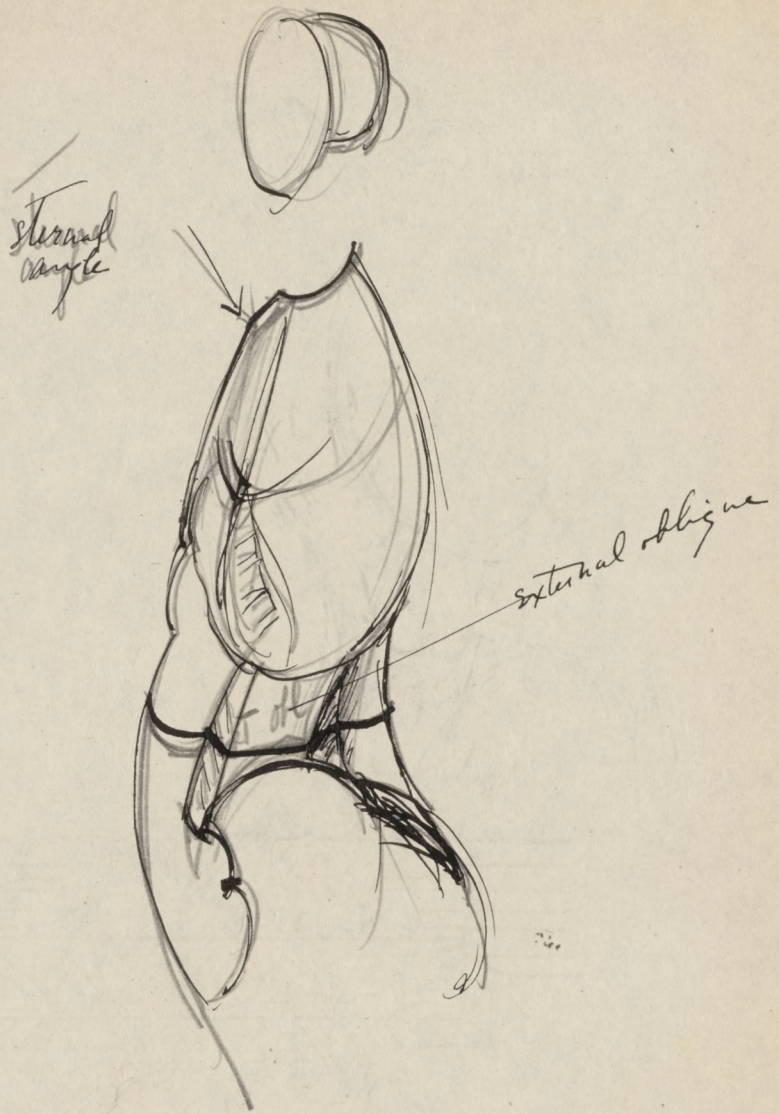
angle of the pelvis

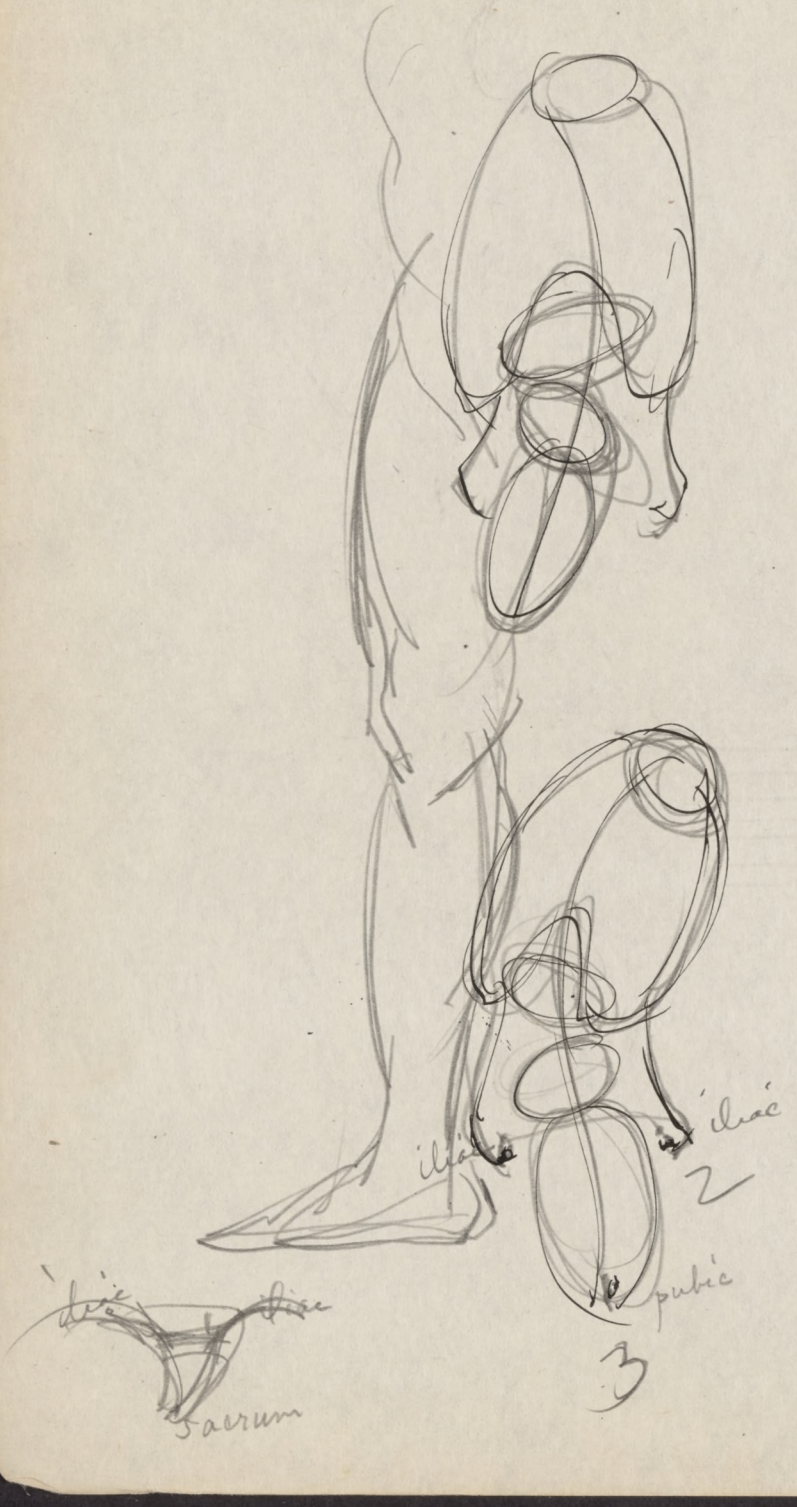

hand length
1
7th cerv. vert.
2
column of neck rises from 1st rib
3
6th rib
4
ilio costalis
Colon
5
pelvic crest intimately connected with perspective

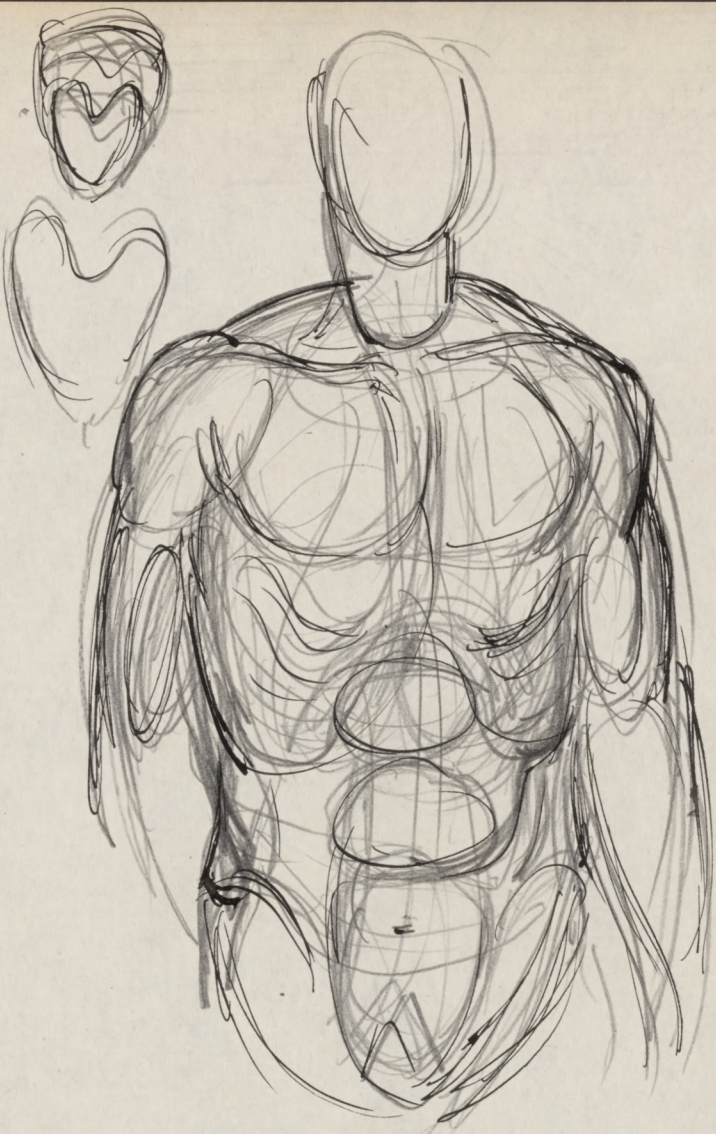




Laborde's xiphoid cartilage goes in quite deeply - the ordinary sound in is enhanced by pressure due to leaning on tools etc - see Jo Victorine -


Sternal angle
external oblique


iliac
iliac
2
pubic
3
sacrum



5th rib from which starts

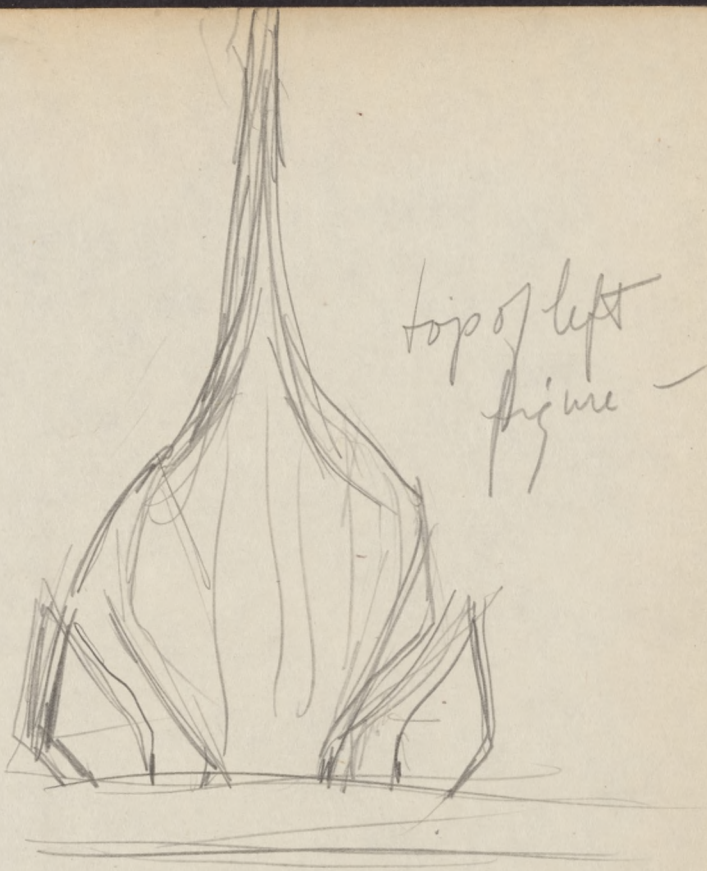
external oblique (Covered by the Gracilis)

139
84
80
70.

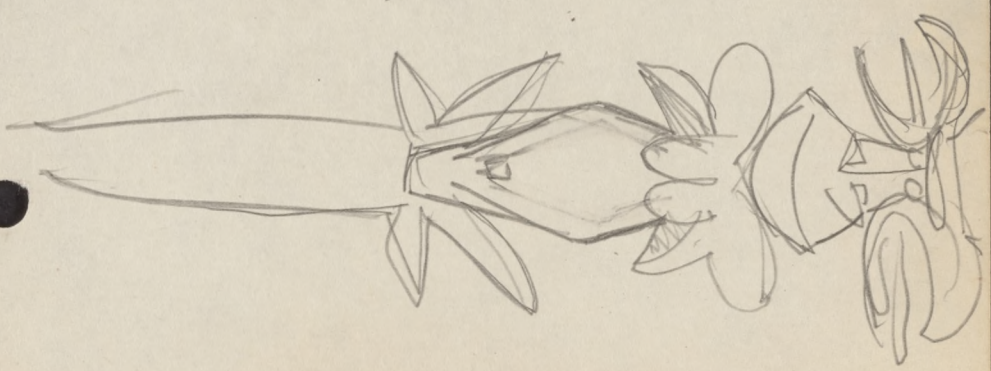
dark figures crucified
on stumped trees
grey sky
negroes
dark

moon + Dawn over snow-

The saffron (maples) moon in a violet grey sky - The snow is a luminous lilac white - (rather higher in key than the sky?) The relation of these pale orchid whites to a slightly orange moon is ~~slightly~~ analogous to sea surf + sky under the same conditions-



There are orders of plastic elements
in primitive arrangements - comparable
to Greek + Renaissance orders — a
base Michelangelo invented



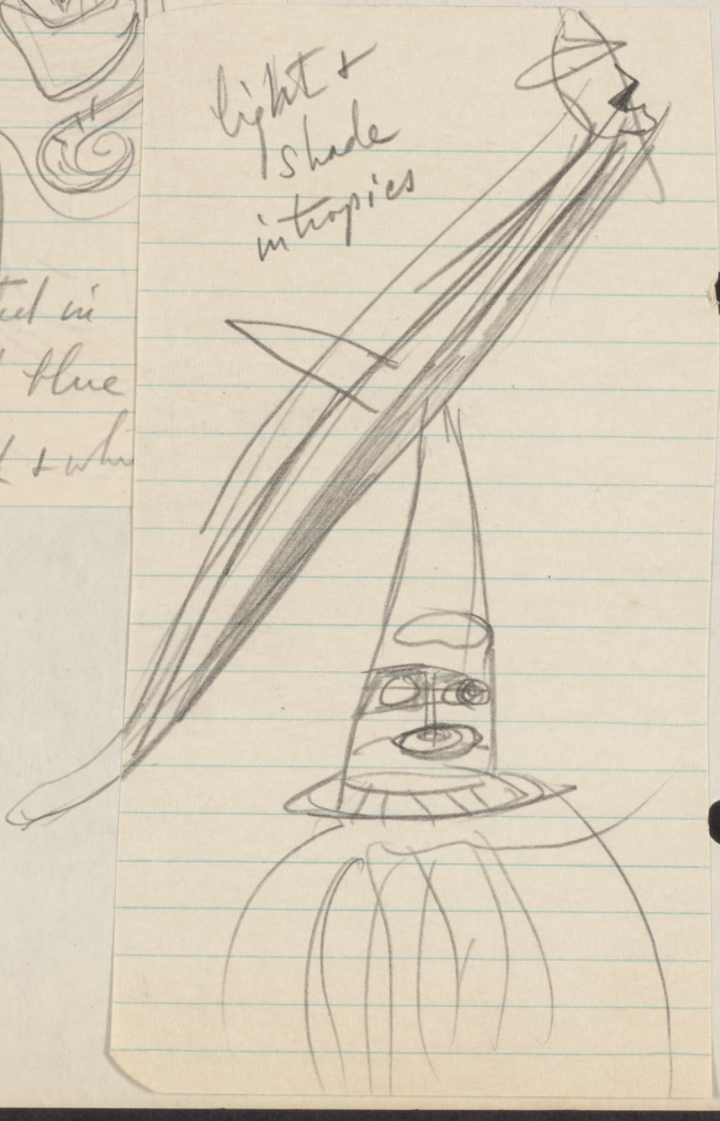
staccato of Stuart Davis
staccato of Pacific Island ornament
pizzicato - broken zigzags + small elements

The vertical mobility of the city
is destroyed by the forces within -
distorting the verticals which
are unable to contain them -
based on ~~purely~~ material solidity

painted in red blue black + whi

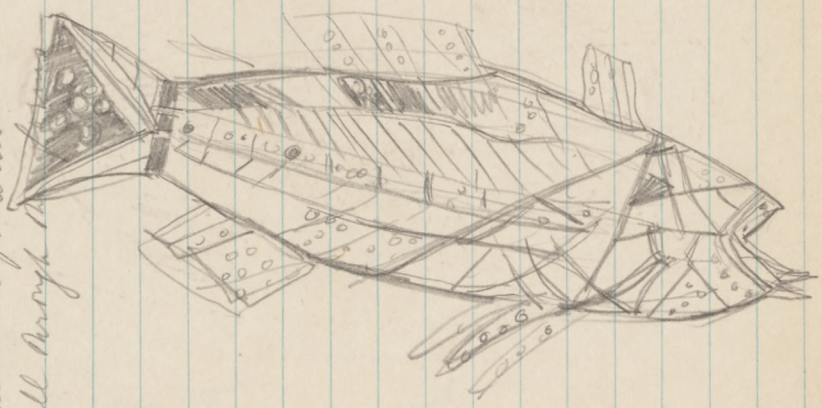
original arabesques to describe shapes - gesture meaning -

balance + movement surprise + scale



light + shade intopics

The dot used on contours or on interior designs - combined with other basic linear motifs -



descents
ascents

convexities
concavities

planes

Repetition & Variety of shapes

The city - tone -
The sky descends into murky warmer canyons -
The whole city is confined - the streets are
corridors in a house - the artificiality -
The punctuation of brilliance of lights
the time symbol - the lighted clock -
chandeliers visible inside -
scattered staccato of form bits -
valentines, cutlery - flowered hats -
striped ties - clocks shoes - outside,
bundles of goods waiting to be unpacked -
orchids tapestry ing glass windows
in black + red endroits of neon
and steel - sharp broken movements -
stbarill contrast - scissors and hearts -
flesh + faces rendered in a gamut
of low light to dark - high lights
reserved for the tops of towers floating
free - ethereal at night.
The shadows of faces moving
against the side walls of buildings
are smoky + deep - grey + brown
red + green, cool over warm -
lights are low in tone + chin -
like an icon - where the whole
visage is dark - modelled in wine color -

The towers- ascending- descending-
The movements of buildings falling
forward into the street -

a sense of vastness in the island-
The pavement- Thin crust over
-subterranean tunnels shaking
beneath the feet- Park and-
the long rise of a hill in the
tower on the prow of the island
rising dim beyond the central
mass-

Skating - black white + red-

Lemon lights- cries + roars -
gutterals + shrill sounds -

The happiness of people in things -
The envy of others- a completely
material manifestation -
goods + things - buying + selling

The lamp in the sky- The devil's eye

The Book of Job at the Morgan -
very fine reprod facsimiles of the various
sets of water-colors - drawings and
engravings - including:

the large set for Butts - (sp?)
pale in color + beautifully drawn -

the small set with more full color
and darker values -

the drawings for the reduced water-colors

the engravings

the preliminary sketches -

notes: the sheep rhythmically presented, drawn
with a wiggly contour line ~~~~
except on smooth surfaces -

sheep sleeping - one resting its head
upon the back of another -

sheep cropping grass (meadow all closed)
treatment of mass of sheep in distance.

design of rams heads -

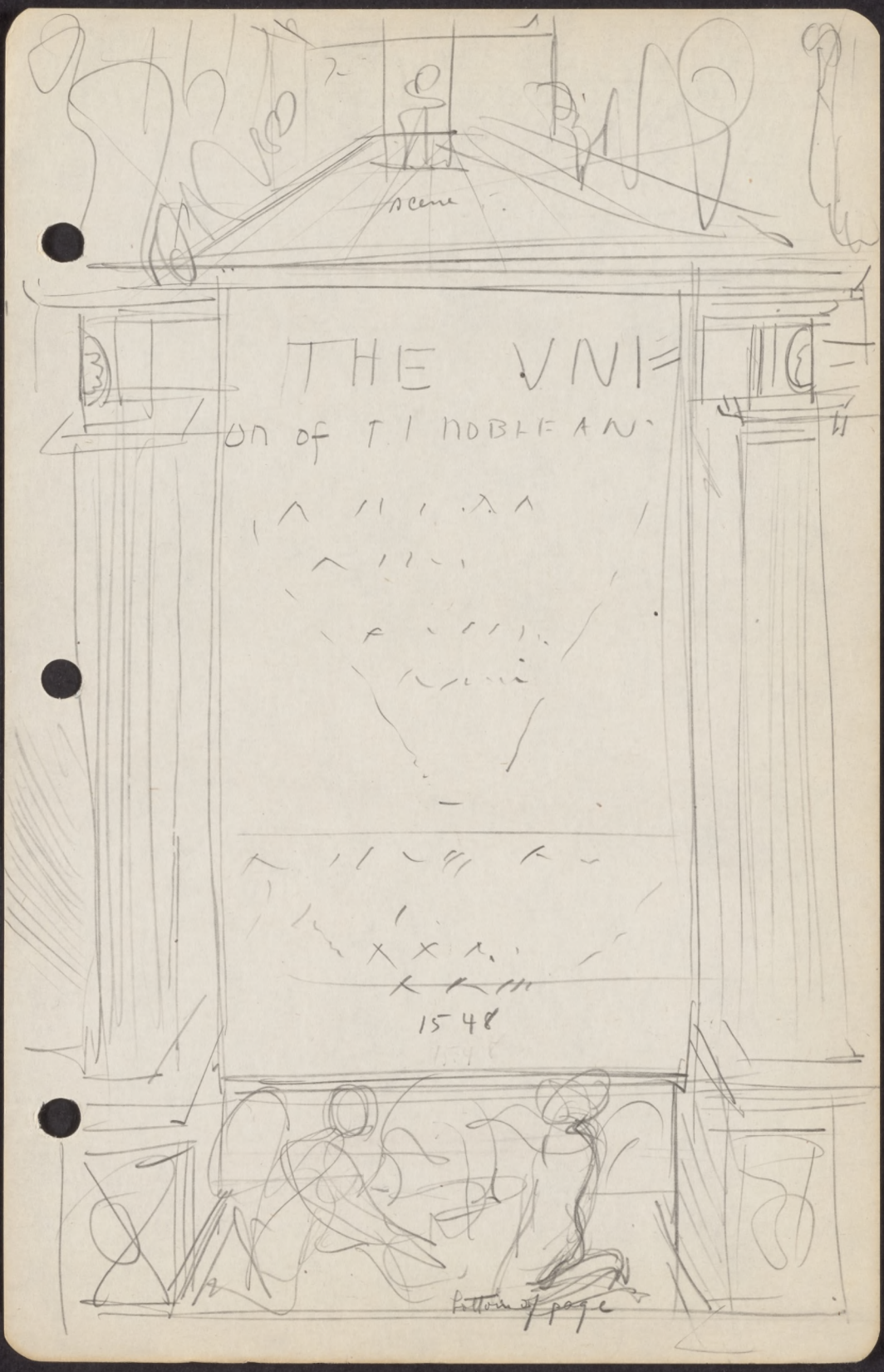
disposition page - design - Symmetry -
Spiral axis - linking of stages -

The superb rendering of the serpent-
vari colored with a very expressive
head, & the upcurved wrists of the
alligators.

The simple pure rhythmical
forms - subtly modelled in the
light - with slight but intense
darks contrasted as with the
very intense rich detail of the
engravings - the linear style &
delicate tones. But the color areas
are extremely well handled.

Some of the deeply colored small
set are inferior to the large pale
drawings of the same subject -
Even seeming confused. The Satan
over Job which is so startling
in the large plate - with the
rainbow serpent - is less good in
the small plate. But the transpositions
are interesting. Symbolism in Blake -

Designs of pages with lettering & borders -
Engravings & title page.

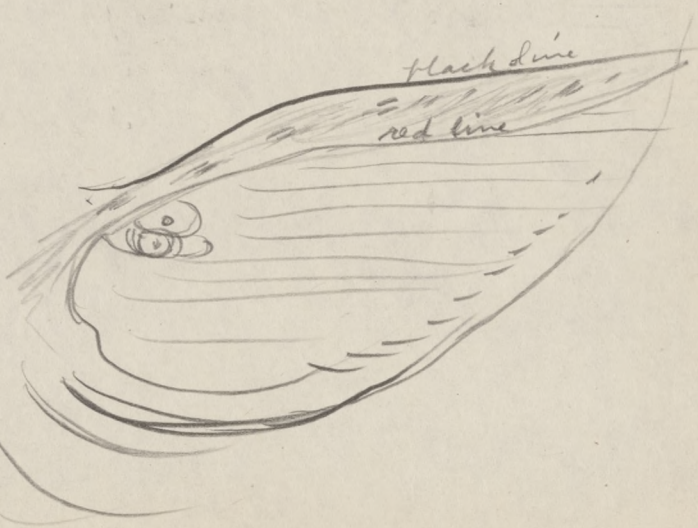

THE VNI
1548
bottom of page

copy rabbit in spotted compartment
copy greek line drawing

Etruscan frieses—

Egypt - groups of ducks - each group of one color scheme - the various groups united in a large pattern—
skillful repetition + use of shapes to fill spaces—

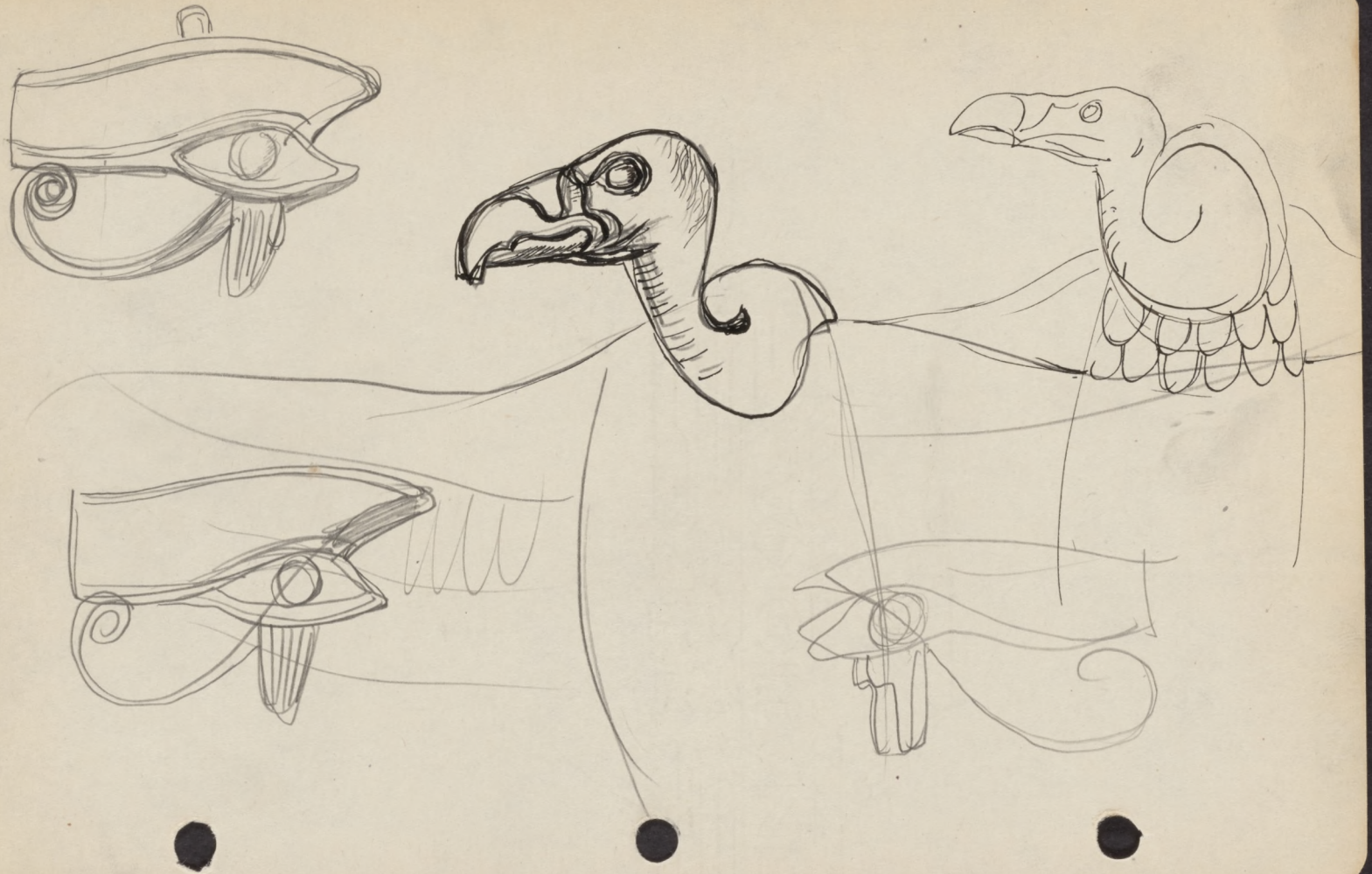
Egyptian fusco
Black and red contour drawings with weaker brushed texture marks describing the form in a significant stylized way.
Black gray and red



18th Dynasty

Lab Egyptian -
XXX dyn -
378 - 342 B.C.

Correct
Draws 7 feathers before this line
?
false

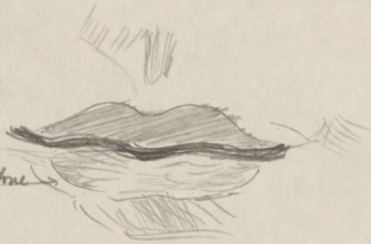


Fayum mummy portrait - wax -

upper lip neutral halftone - HD raw umber
R sienna -

center line - dark burnt sienna -

lower lip - light red with cool high light



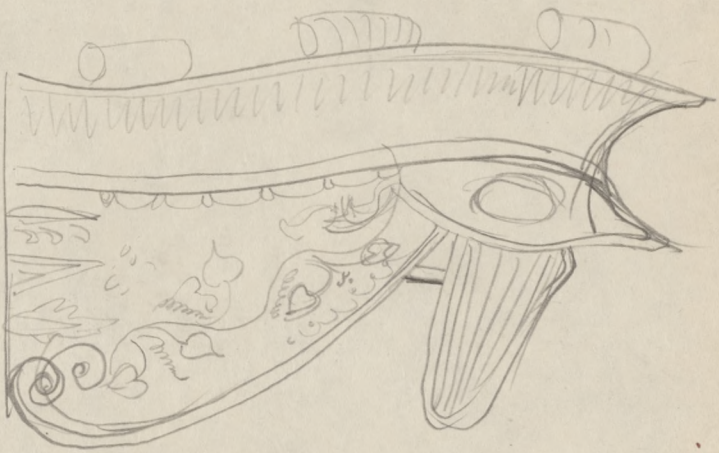
light neutral half-tone transitions -

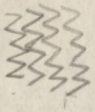
Nostrils burnt sienna

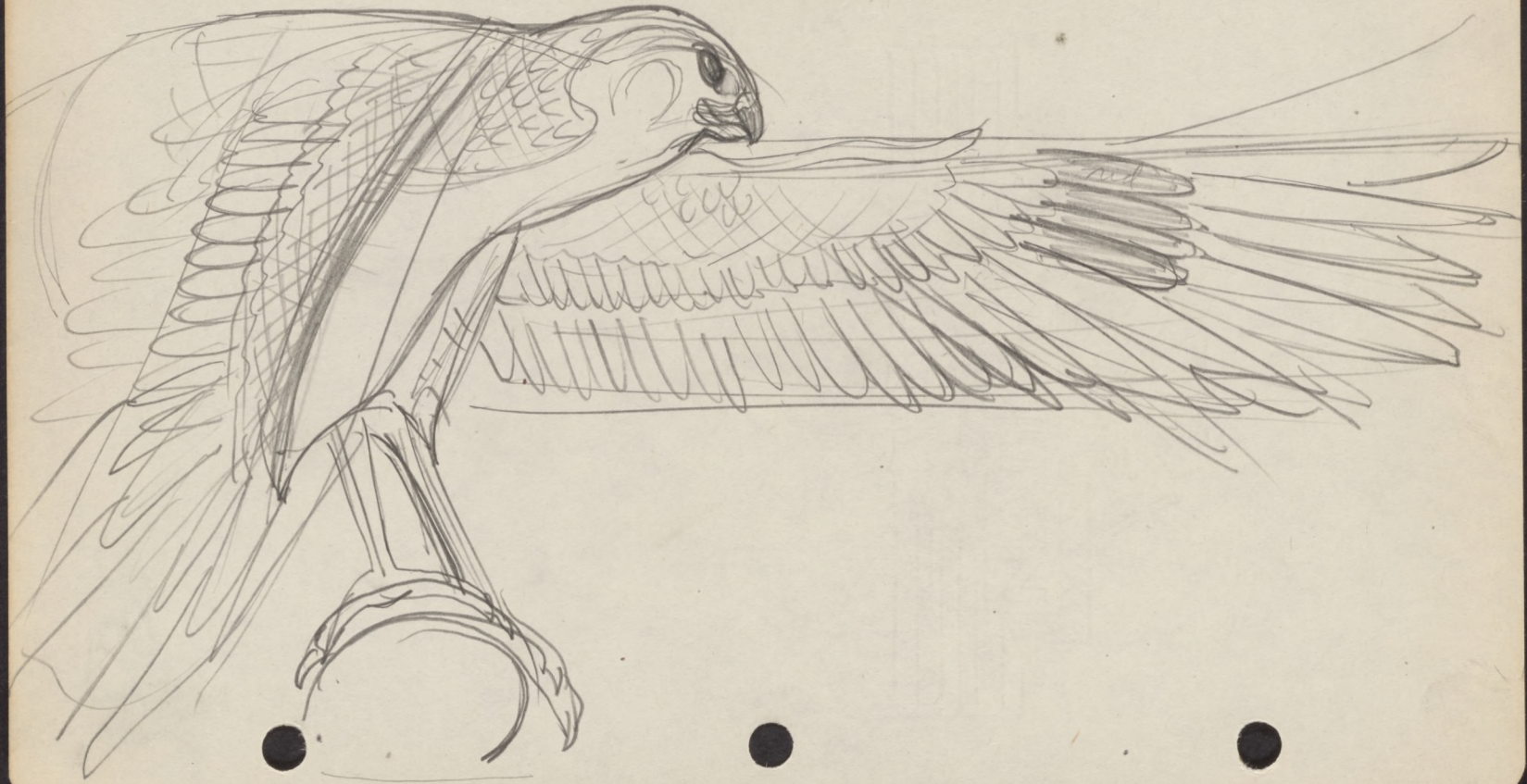
eyebrows dark - black

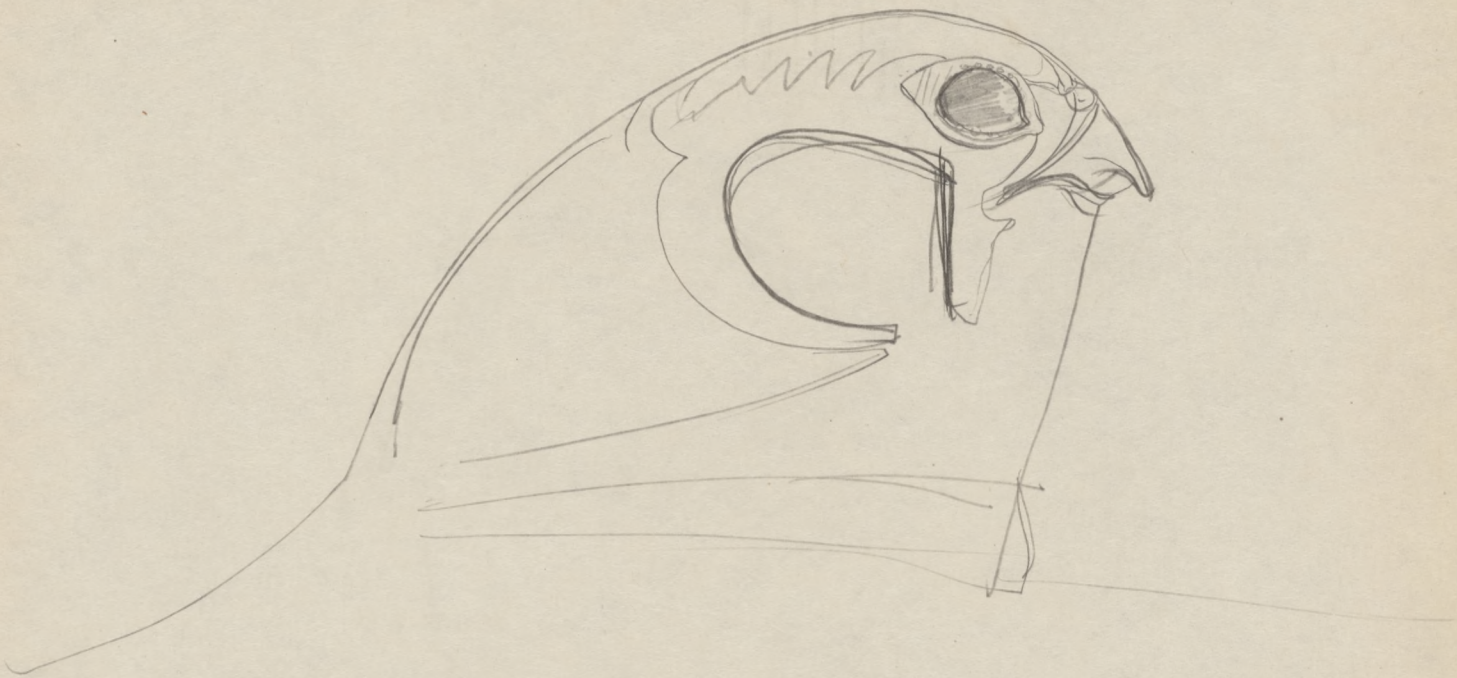
lashes upper lid + iris + pupils dark -

hair + jewels + costume darks



real figures + creatures against abstract
background water  etc.





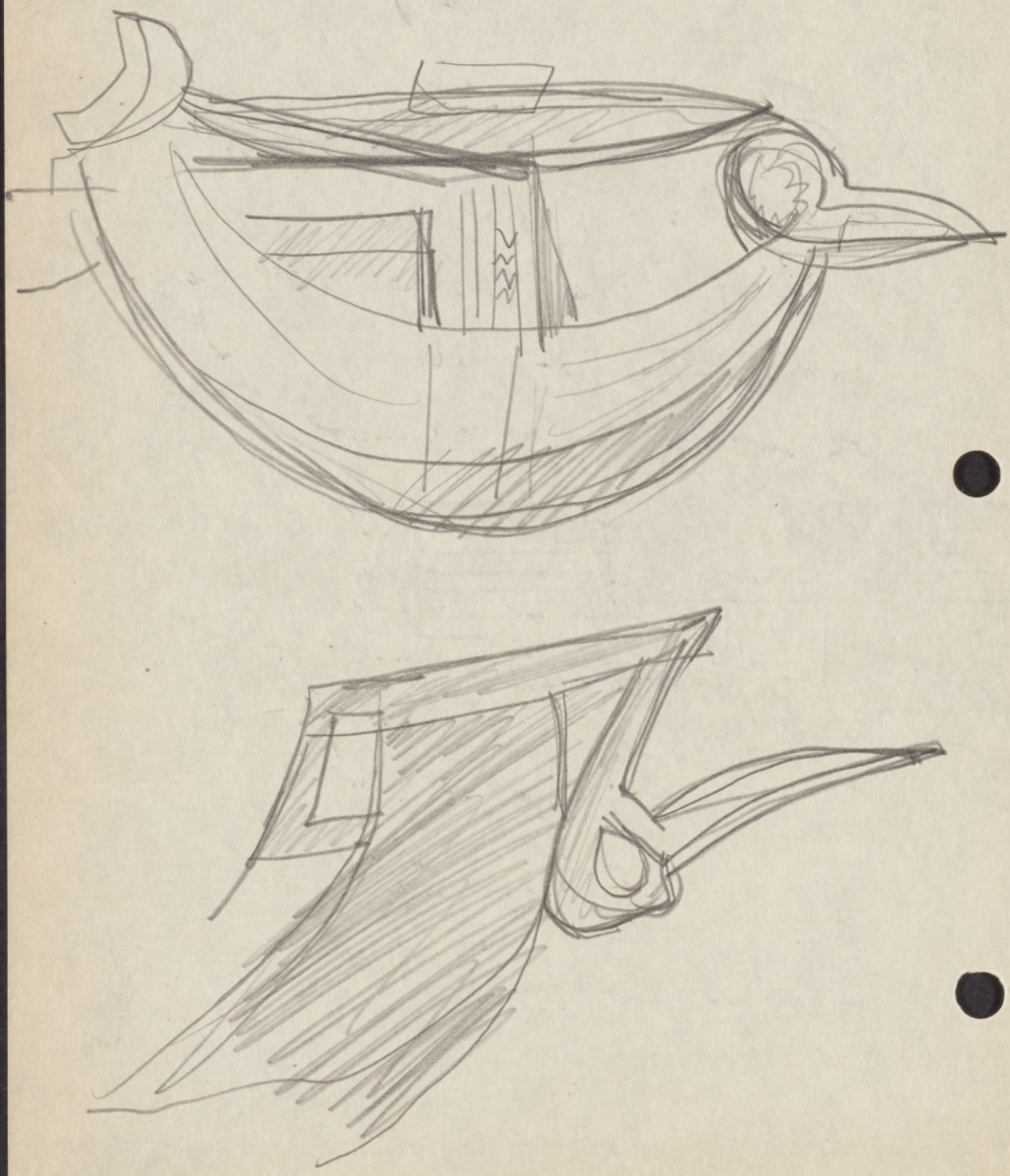
The Egyptian art is much more highly developed aesthetically and spiritually than Polynesian art. It has greater coherence and solidity; but there are certain plastic and decorative qualities peculiar to polynesian art. These appear in linear form in the symbolic trace - aspects of gesture + movement; in sculptural form in the use of convexities concavities, light + shade, balance + movement, the surprise, the bizarre - + the choice of overall + component shapes.

The trace has an emphasis like the breast bone and sternum of a bird -

The shapes are pointed ovals - arcs and rectangular sections.

The zigzag + spiral + all the other base decorative motives are present.

Exceptionally beautiful Polynesian elements



Aaltos Biological architecture and the reconstruction of Finland

growth- exigency - necessity -

material → style

variety - passion - new forms - forms of growth

The 'standard' that permits of variety

The hinge with 30 possibilities —
one hinge for all Finland

The 'ideal' city - not possible - not desirable -

individualism → collectivism → individualism

The infancy of the industrial age -

archi-technique - super technique -

necessity of techniques - with human reference -

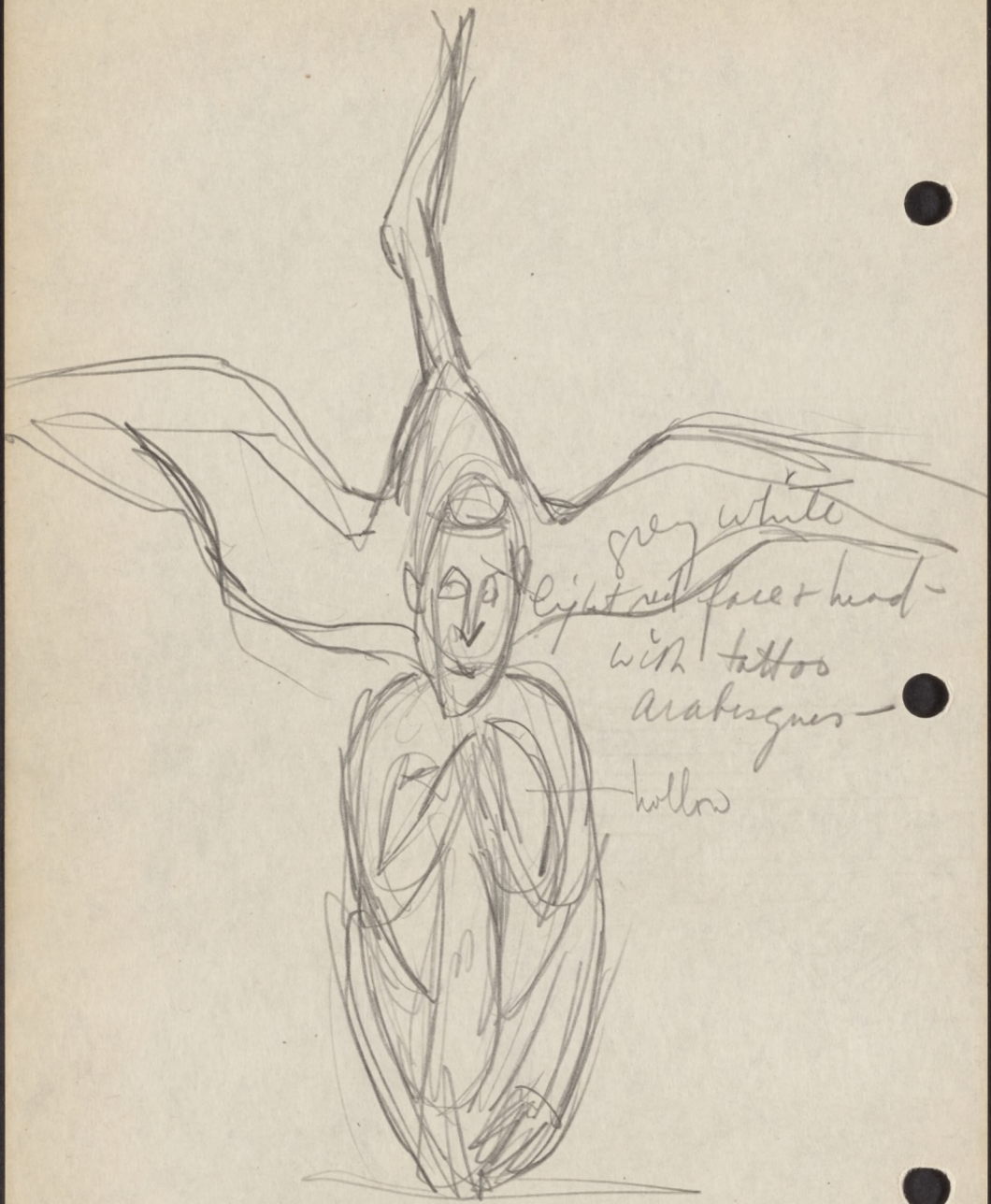
relation of architecture to the human being -

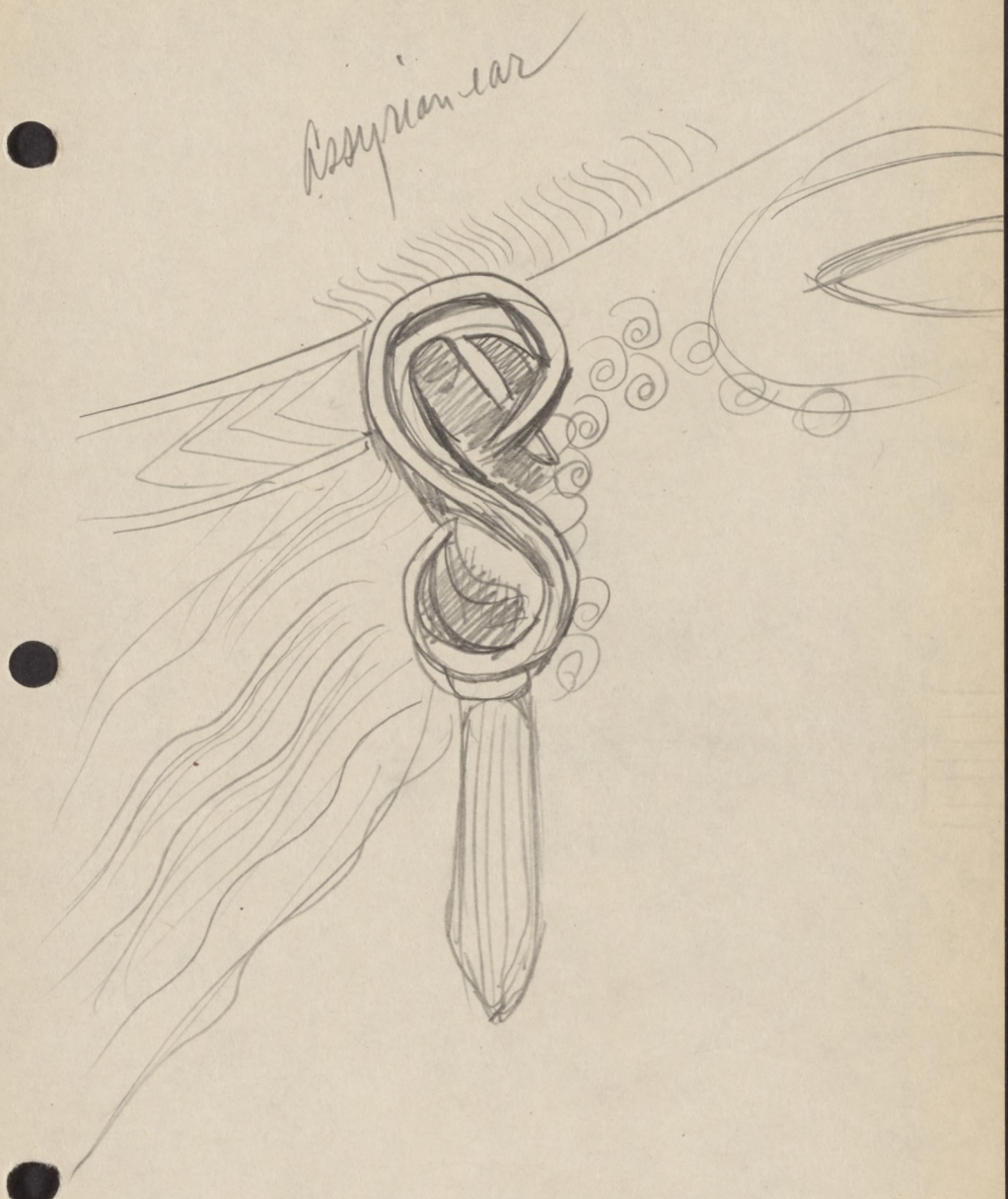
The steps - rhythms -

The perfect proportion - varied in theme -

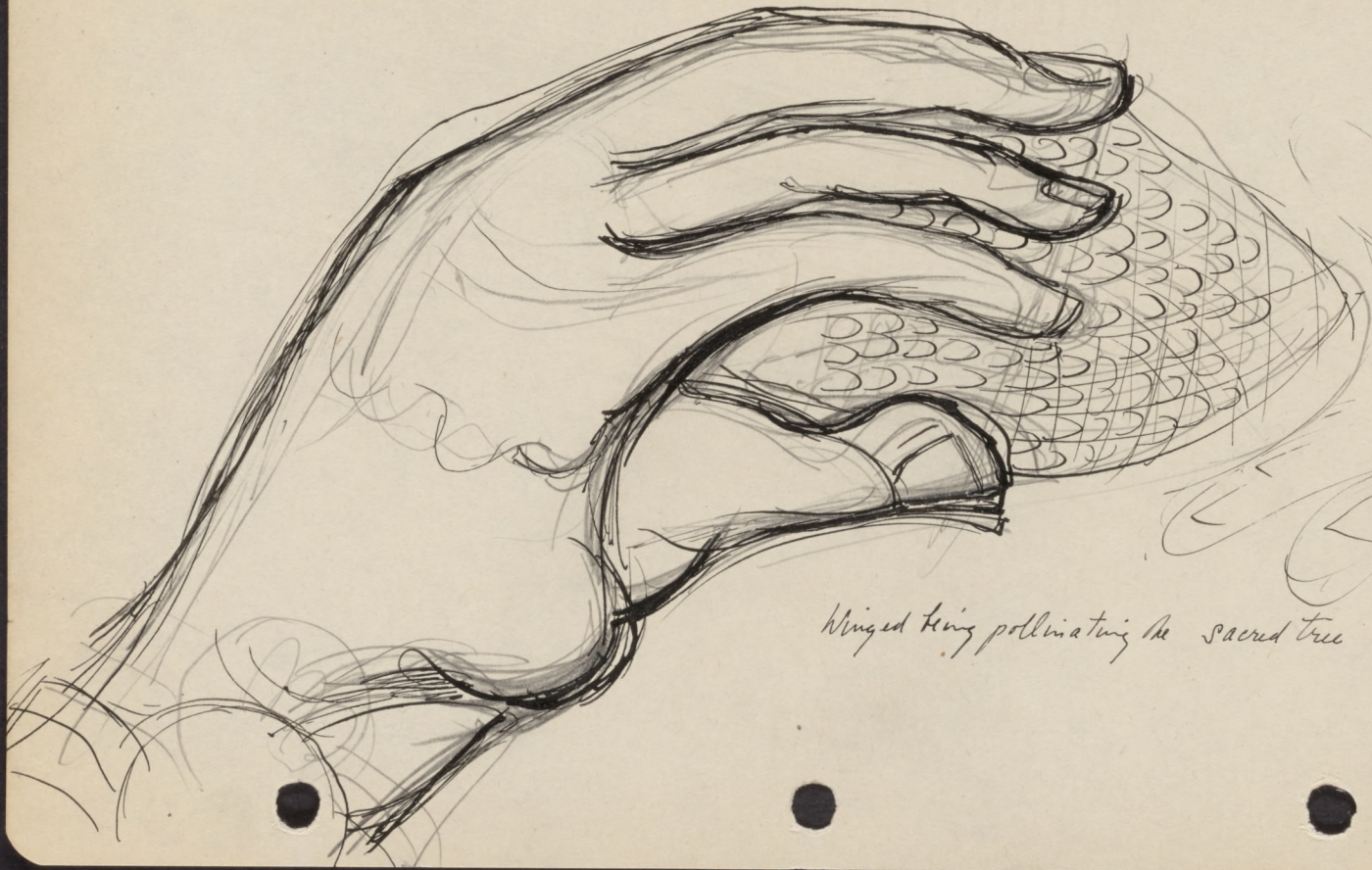
The problem of the prefabricated house

Nature

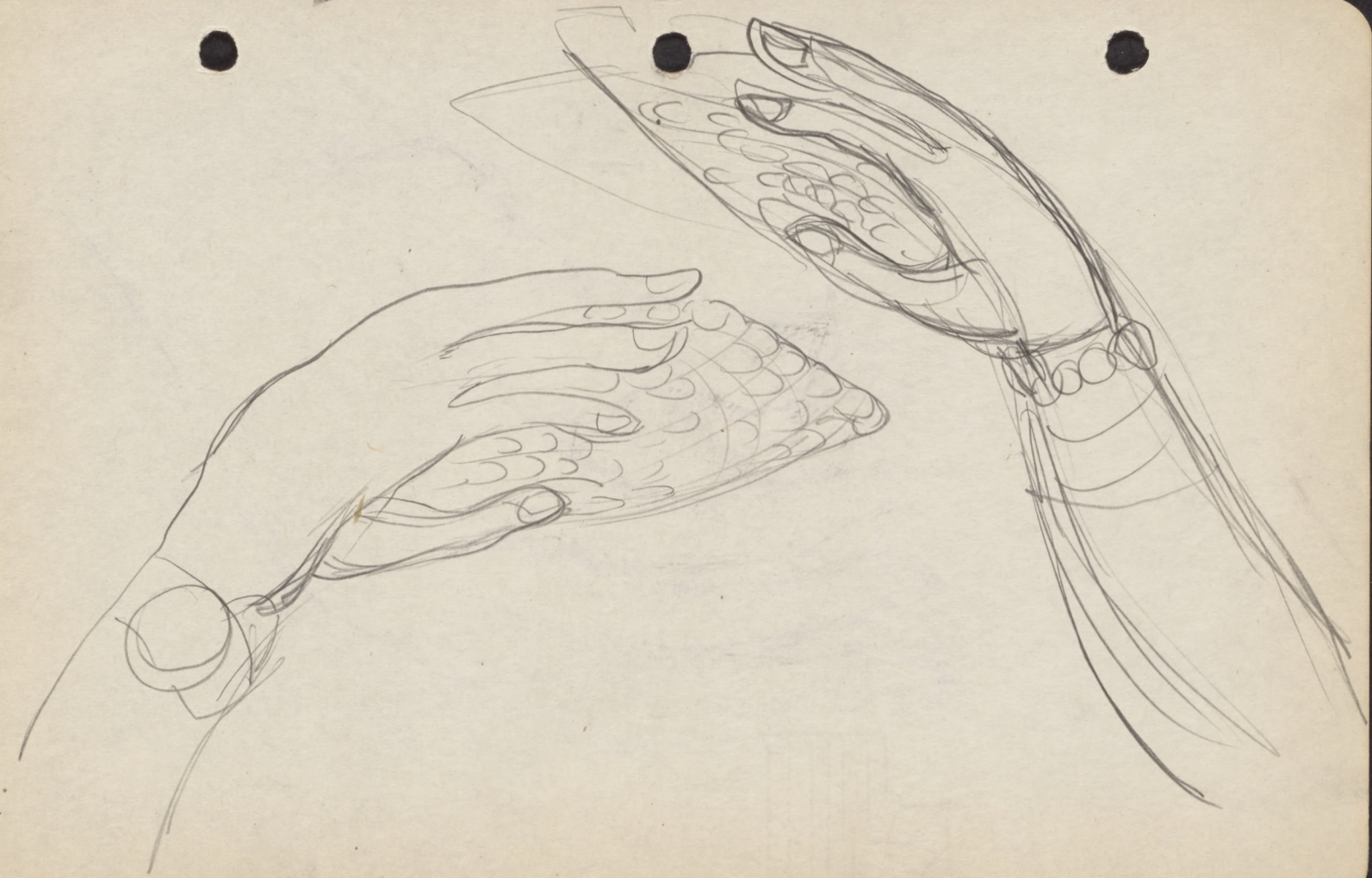

grey white
light red face + head -
with tattoos
arabesques -
hollow


Assyrian ear

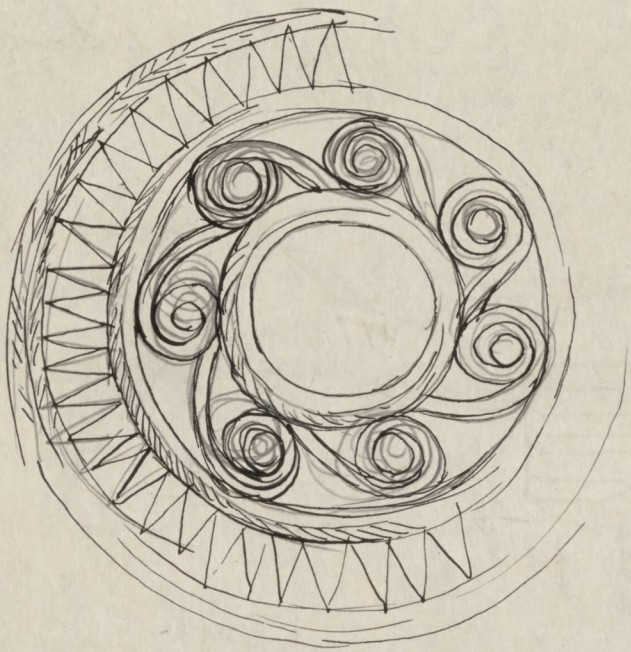
These hands are extremely sensitive for all their force and distortion



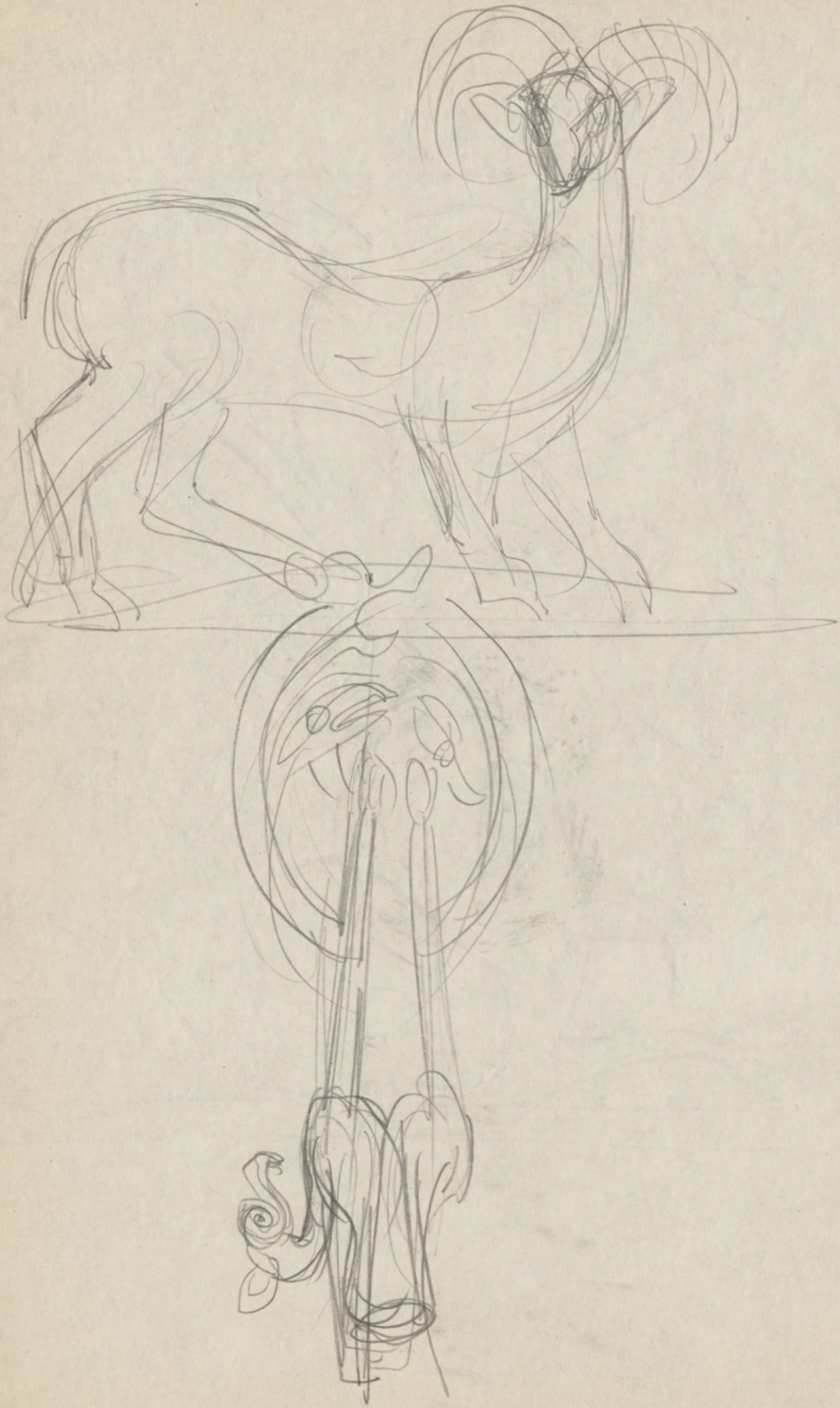
Winged being pollinating the sacred tree 885 B.C.
Assyrian

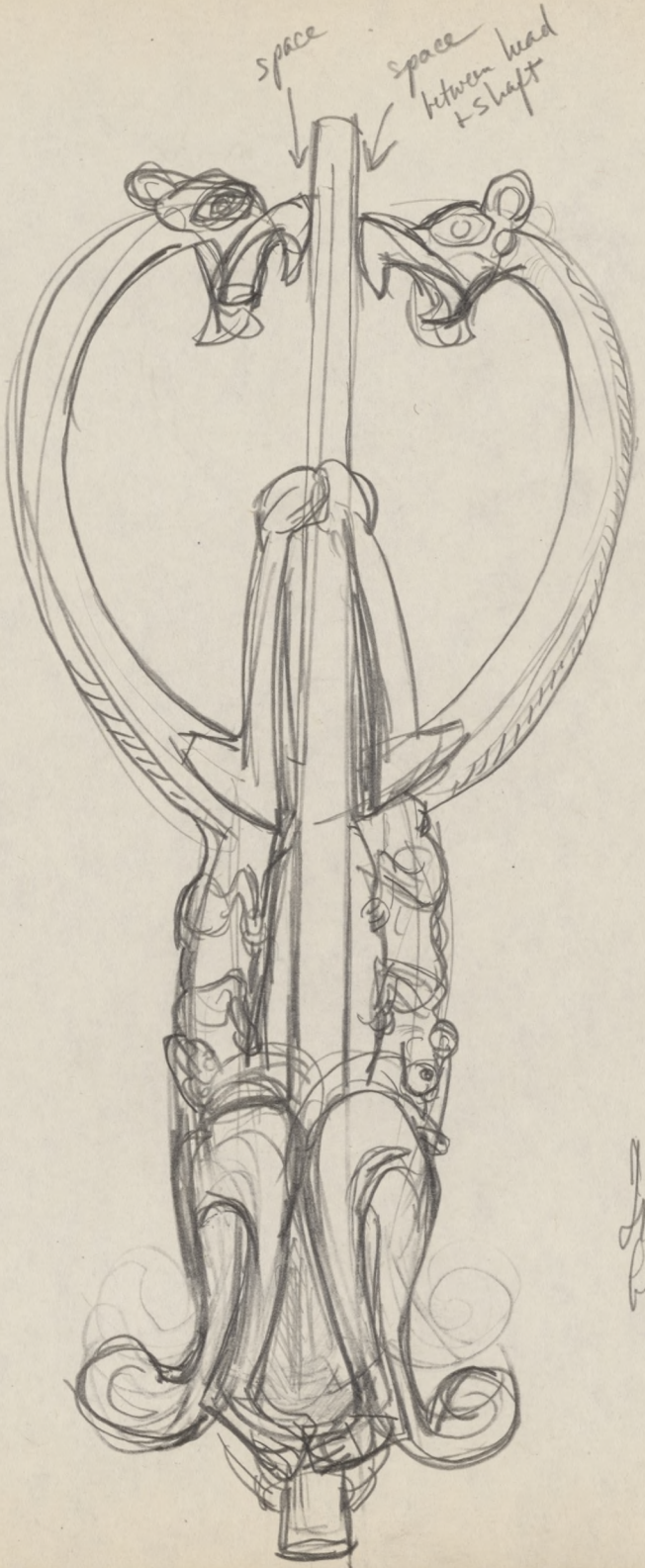


Assyrian- 4 fingered hand (in perspective)
3 fingered hand "
beast shown with four legs at side
& two in front (6 in all)
for clear image
(hands in full view show 5 fingers)

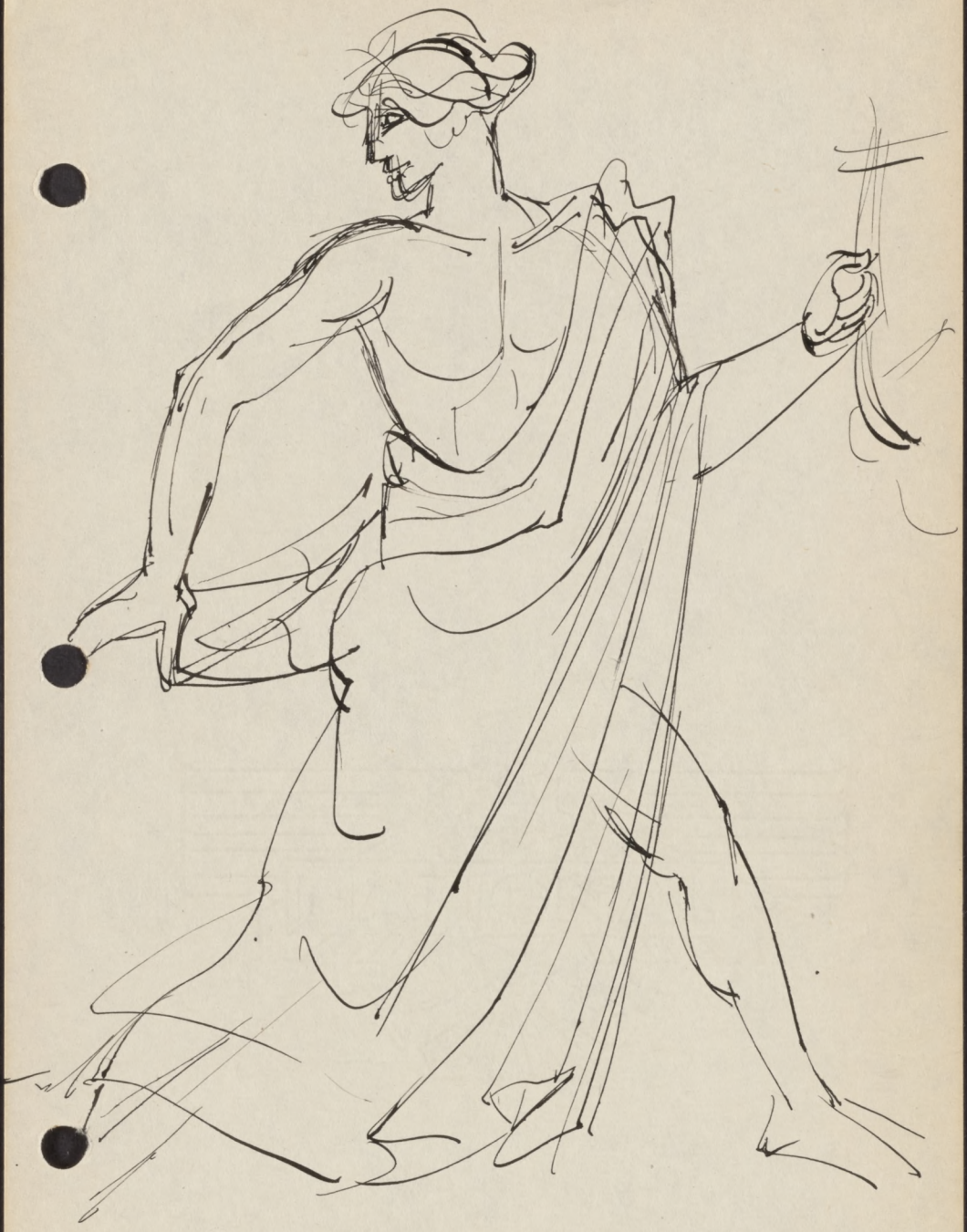


Caucasus
800 B.C.?

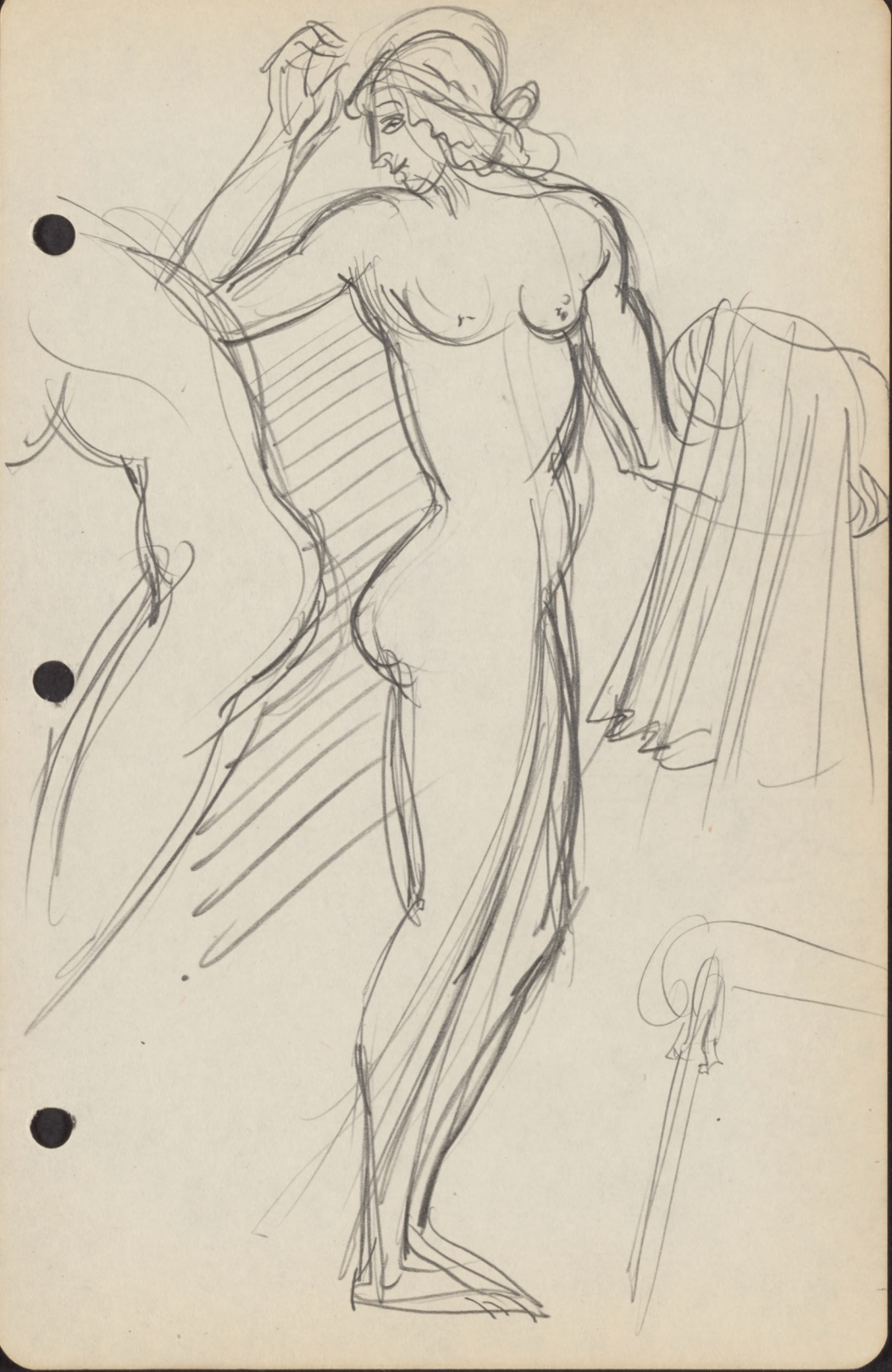


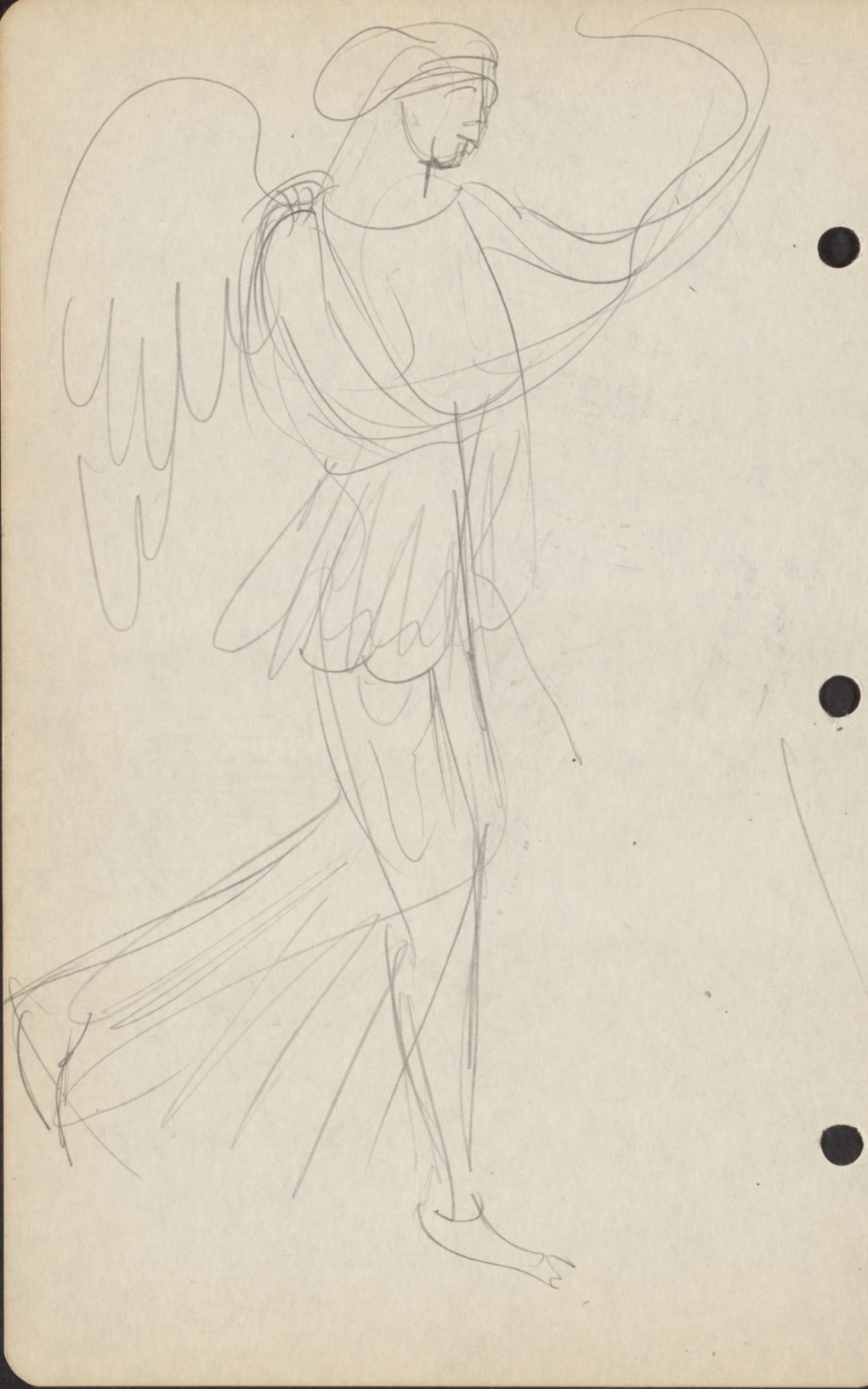

space
space between head & shaft
upper part smaller in proportion
Janian bronze

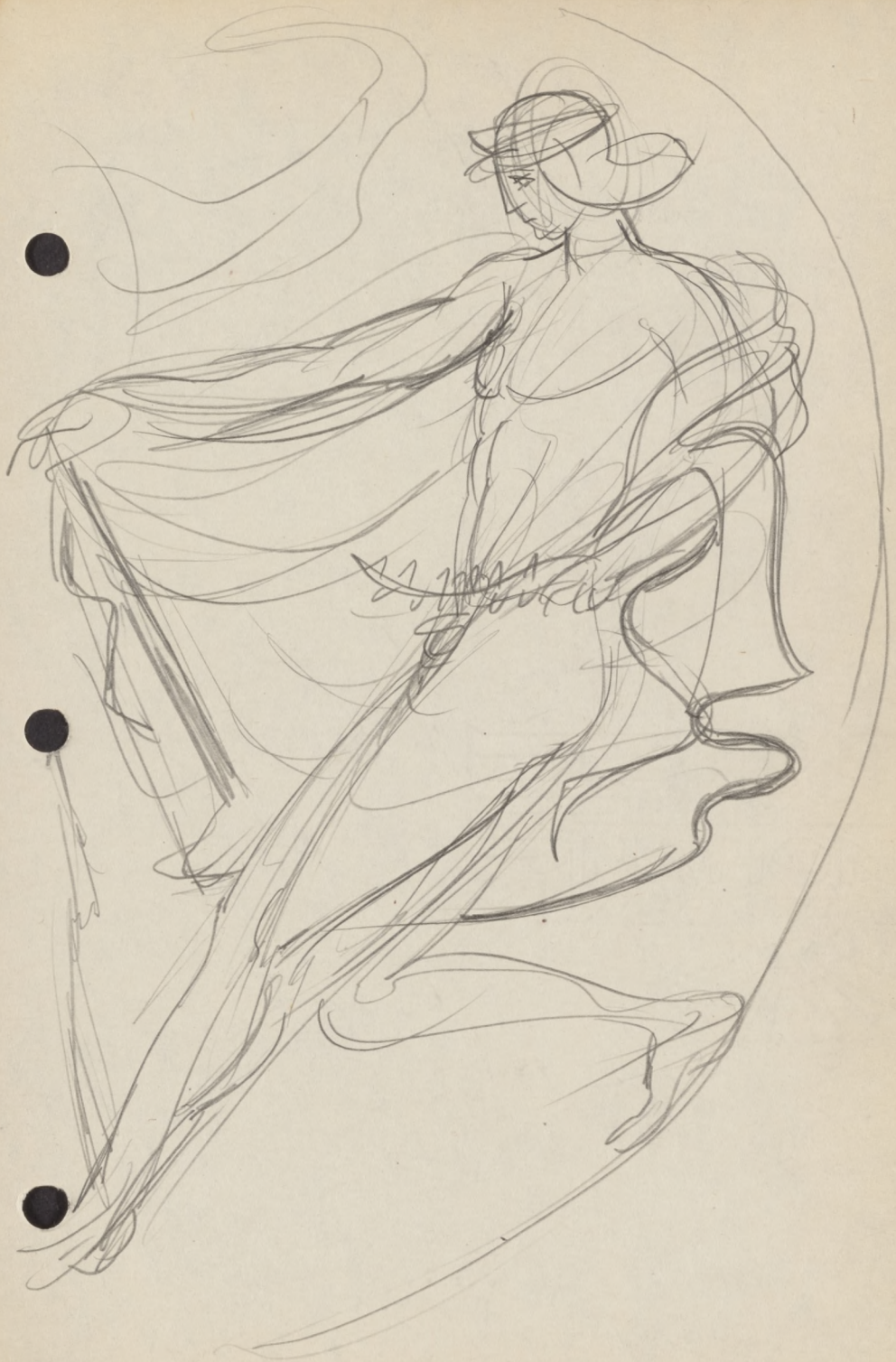
2 animals facing each other



The straight line drawings of the Greeks

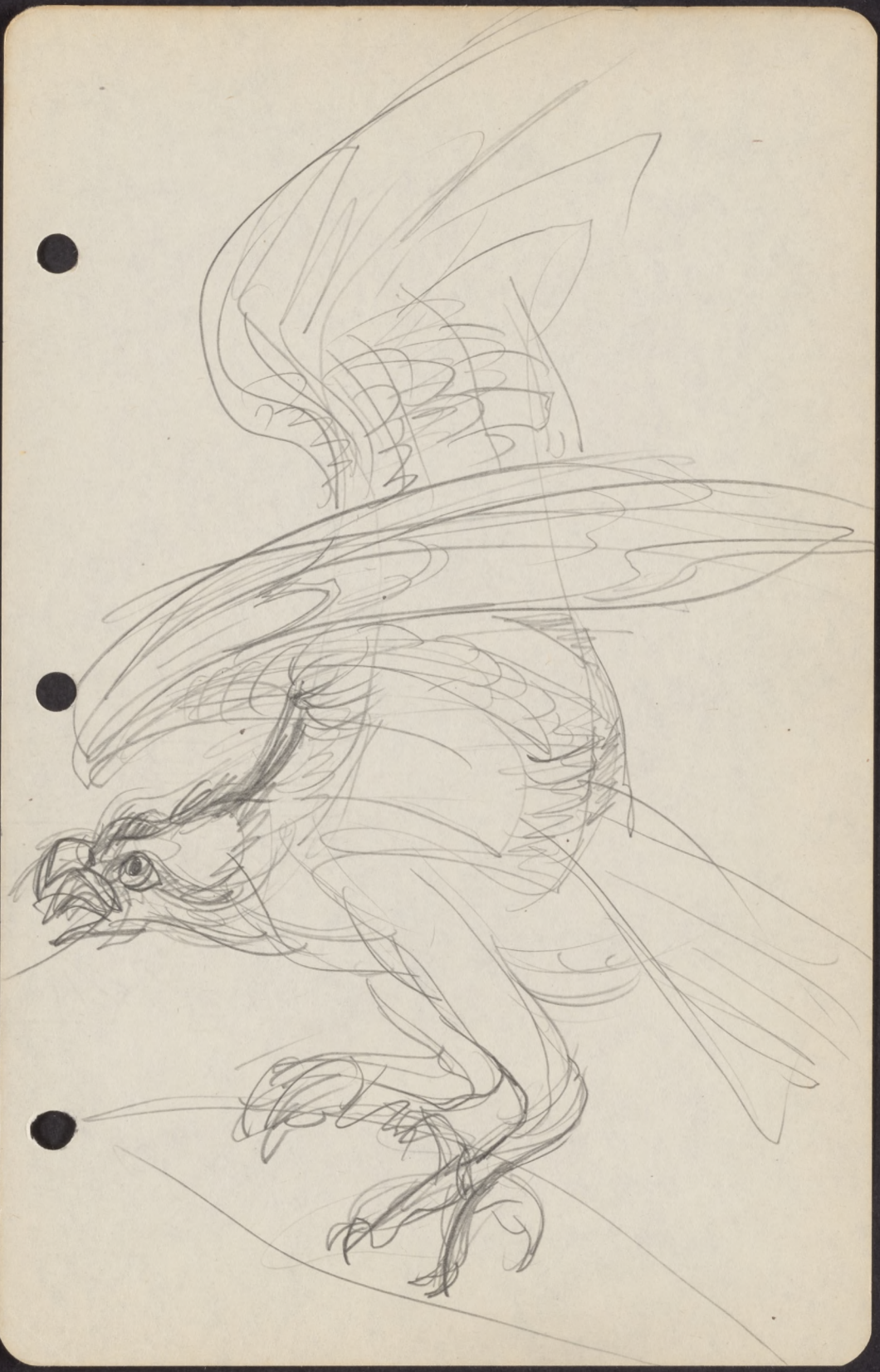


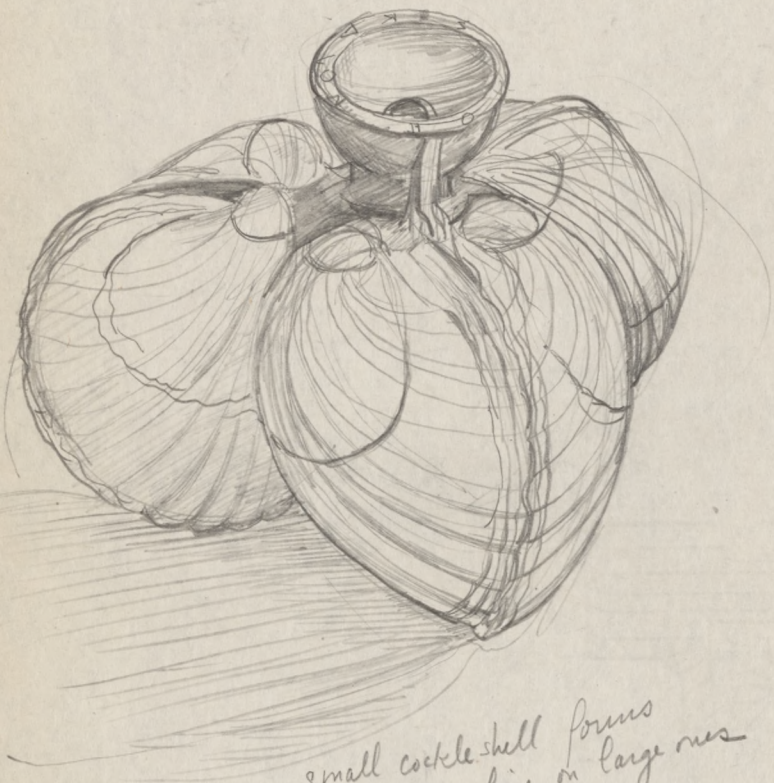




a fight of crossed figures with decorative motif obscuring center of design.

(base of bowl of vase)

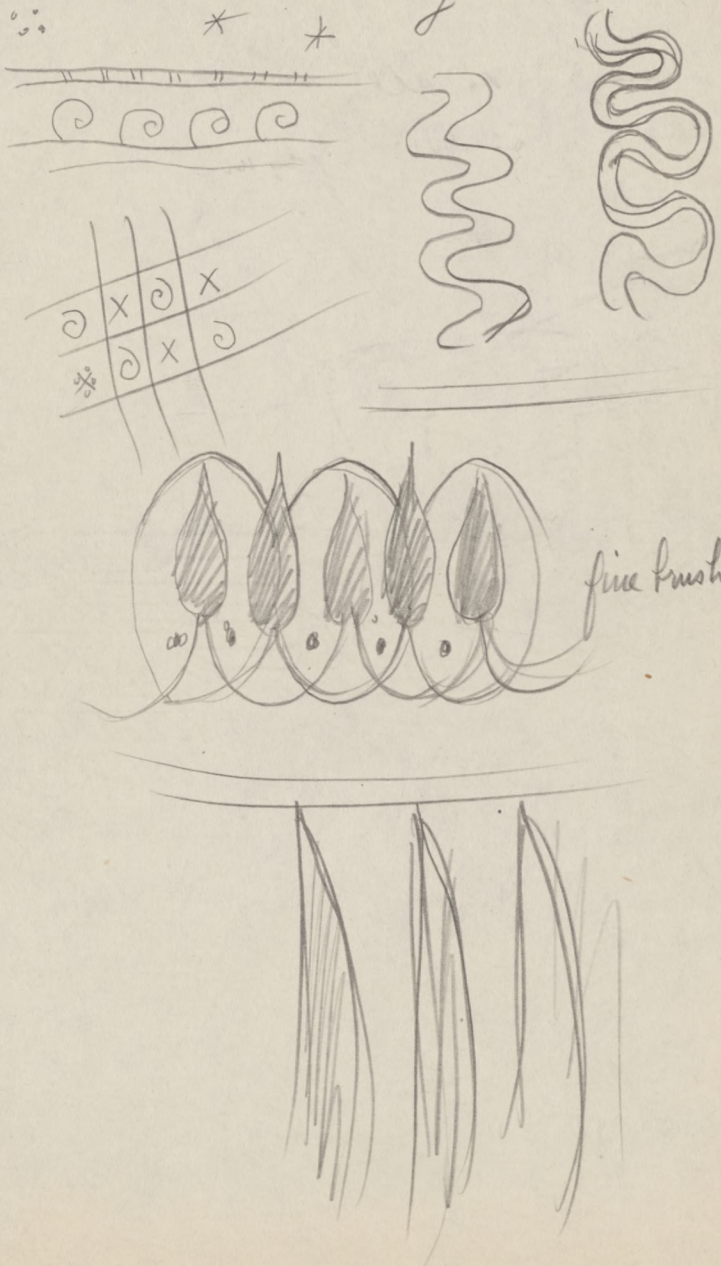




small cockle shell forms
painted in line on large ones

a dark paint flowed over a form - interior lines etched through to light ground - contour formed by edge of dark - flesh sometimes light - + some balancing decoration - work in 3 tones -

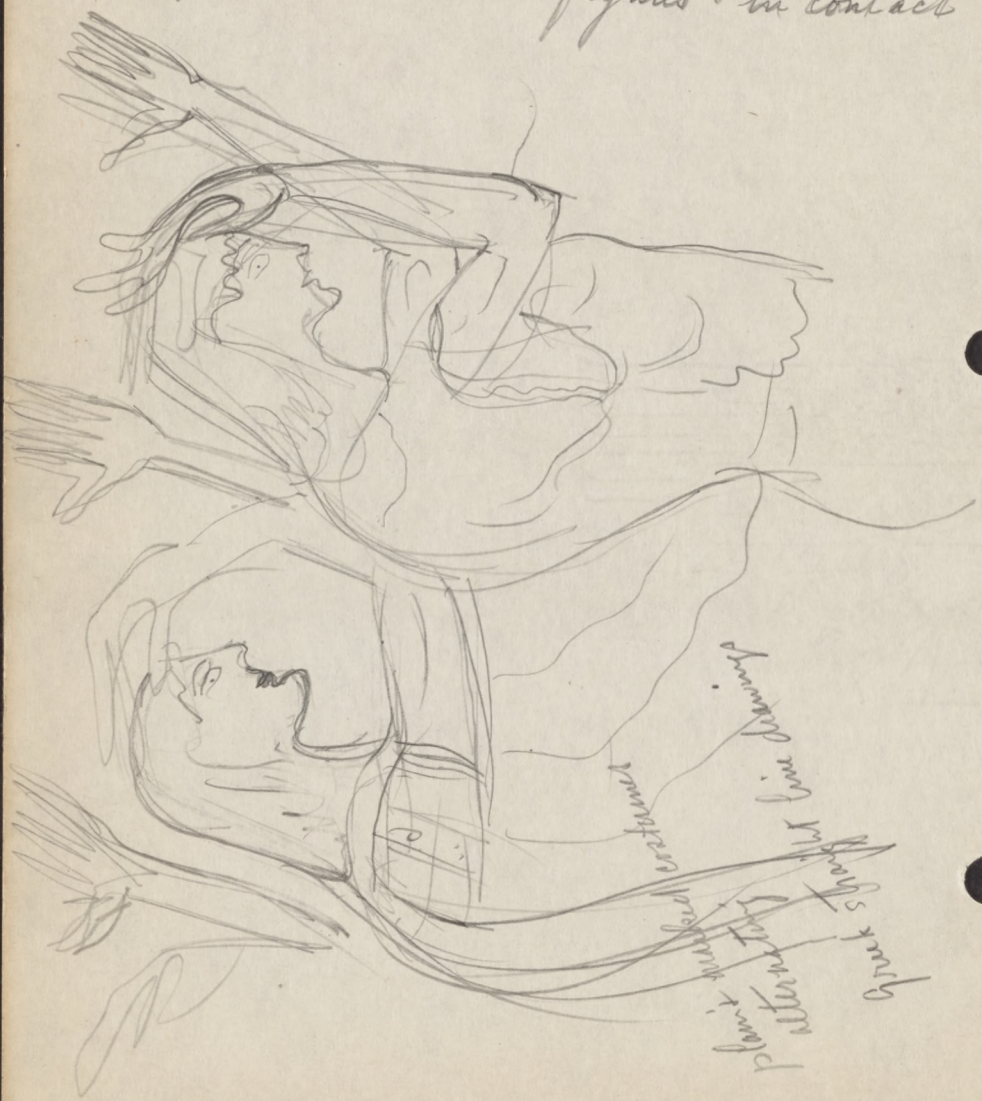
Terra cotta - black - ivory

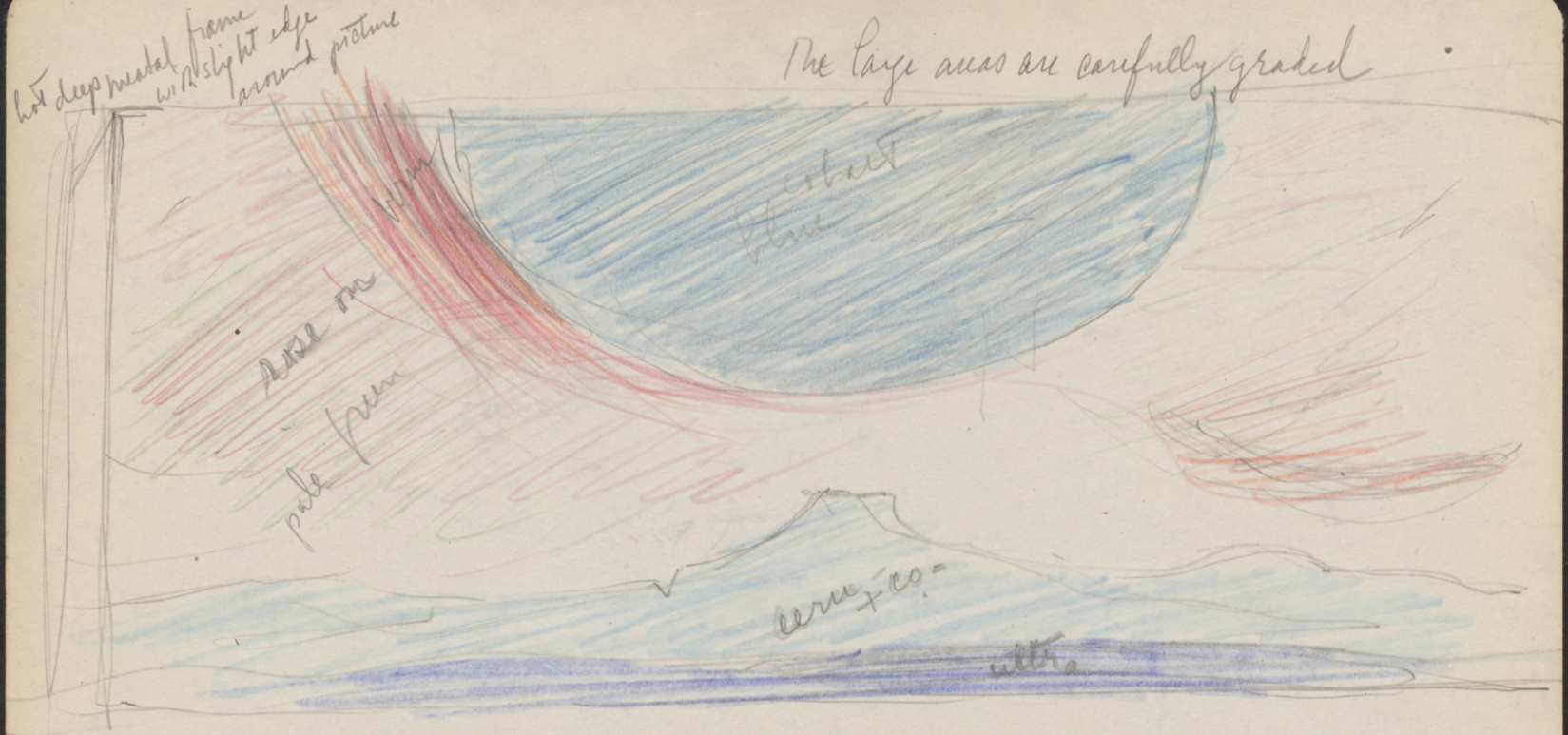


note a red purple robe, (with black passages) on black figure - etched on mars orange background -

black painted thinly over orange - for brownish tones (all over white slip)

alternating with all black figures with purple touches. figures in contact




hot deep mustard
frame
w/ slight edge
around picture
The large areas are carefully graded
Ashe no
pale green
cerulean

(F Leger)

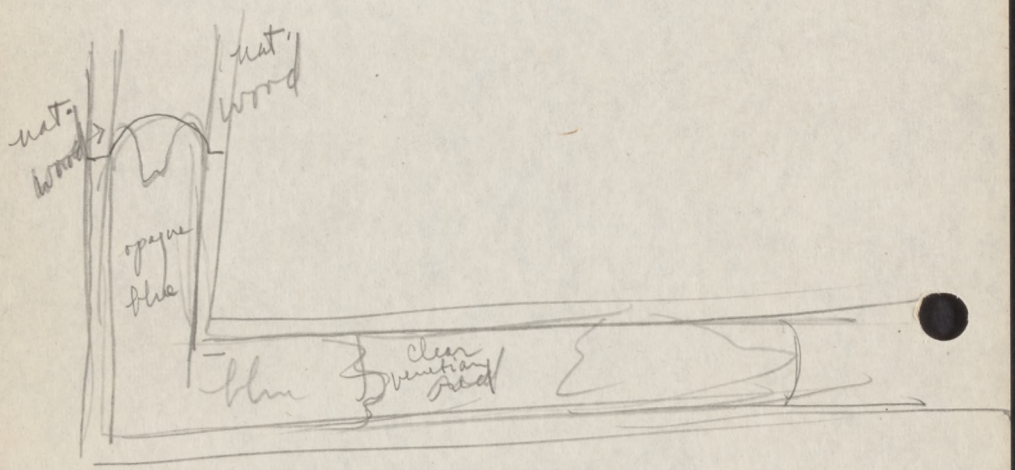
Klee

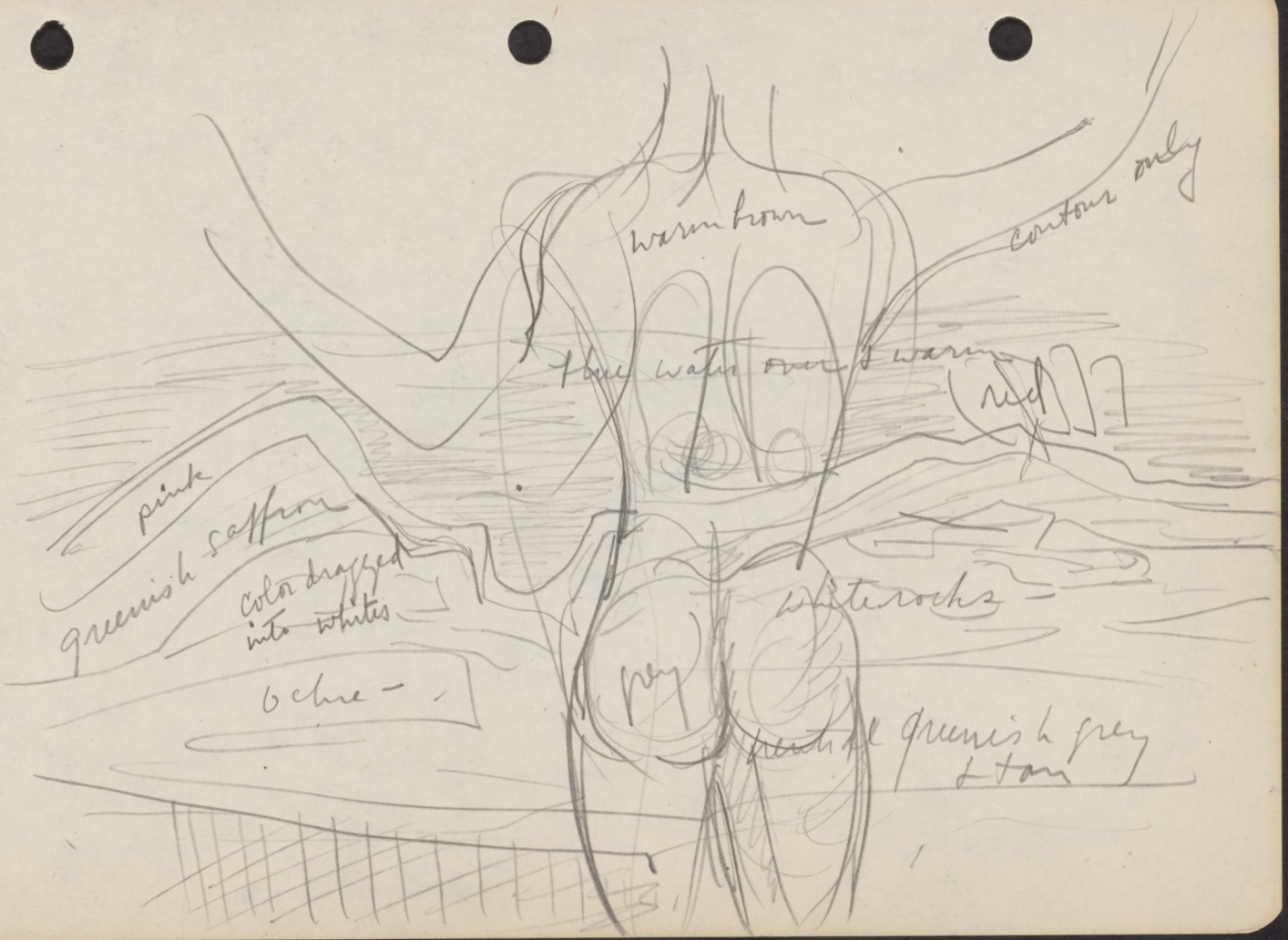
Re perforated forms - color areas - flat but graded - strong + very pure color - cool + warm - whites - pelvis - shaded in vermillion against blue sky - movement in line + color -
connecting tone areas of grey (but soft) (not as good as Leger)

motifs of tone transformed into rhythmic design -
shaded + colored in areas -
wonderful use of dark colored greys - greys + color - also Marin

frame / Marais –

opaque blue on glazed Egyptian red – pale –




warm brown
contour only
pink
greenish saffron
color dragged into whites
ochre
gray
greenish gray

The Equatorial Jungle - Rousseau -
painted directly -
very thin transparent washes -
& then cooler grays on top.

The Yucca ?

very loosely & -
selectively painted
with a maximum
of correspondences
& a perfect oneness
& economy of touch.

The Roussean lion – burnt umber

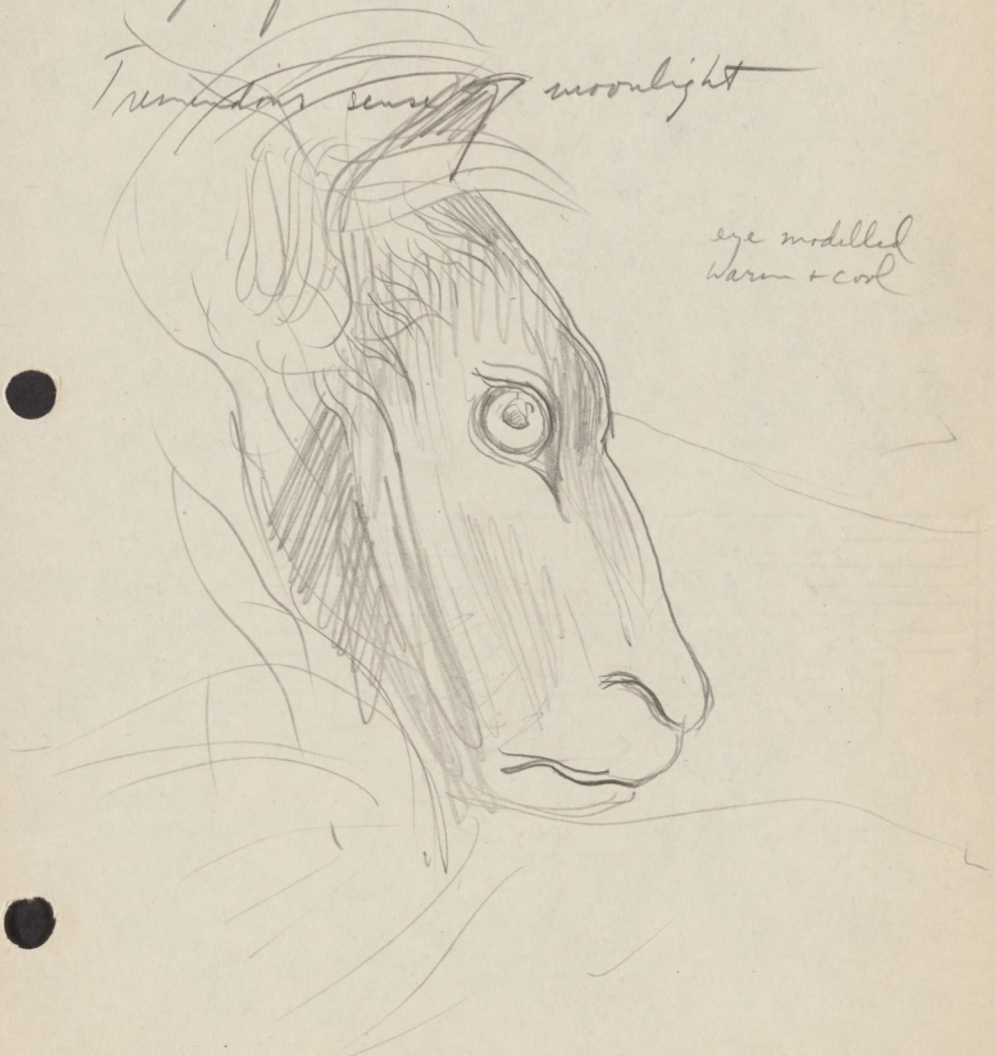
figure black – cold – encased in color

simple modelling –

dark lines at eye mouth + nostrils

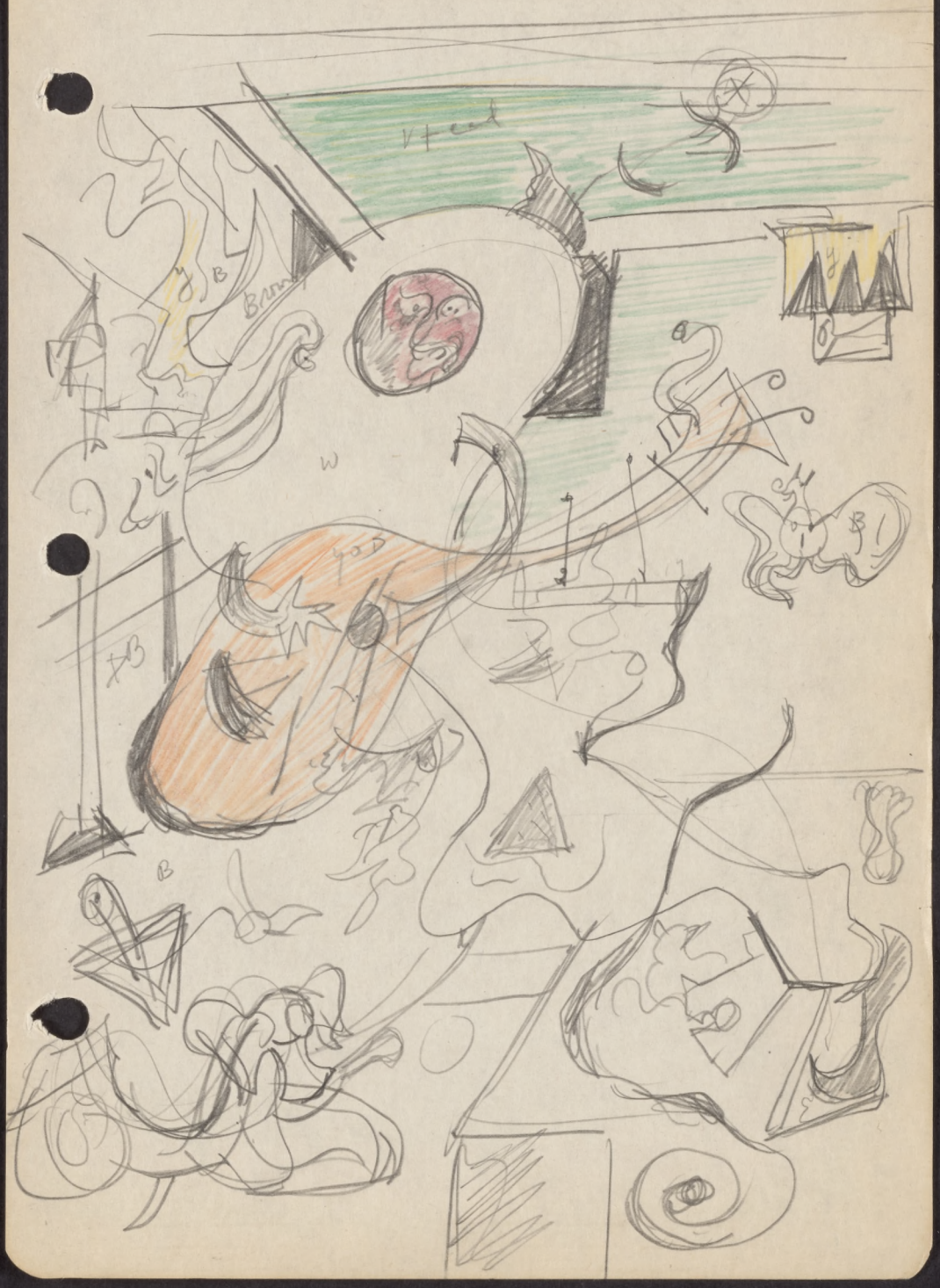
slight face in moon –

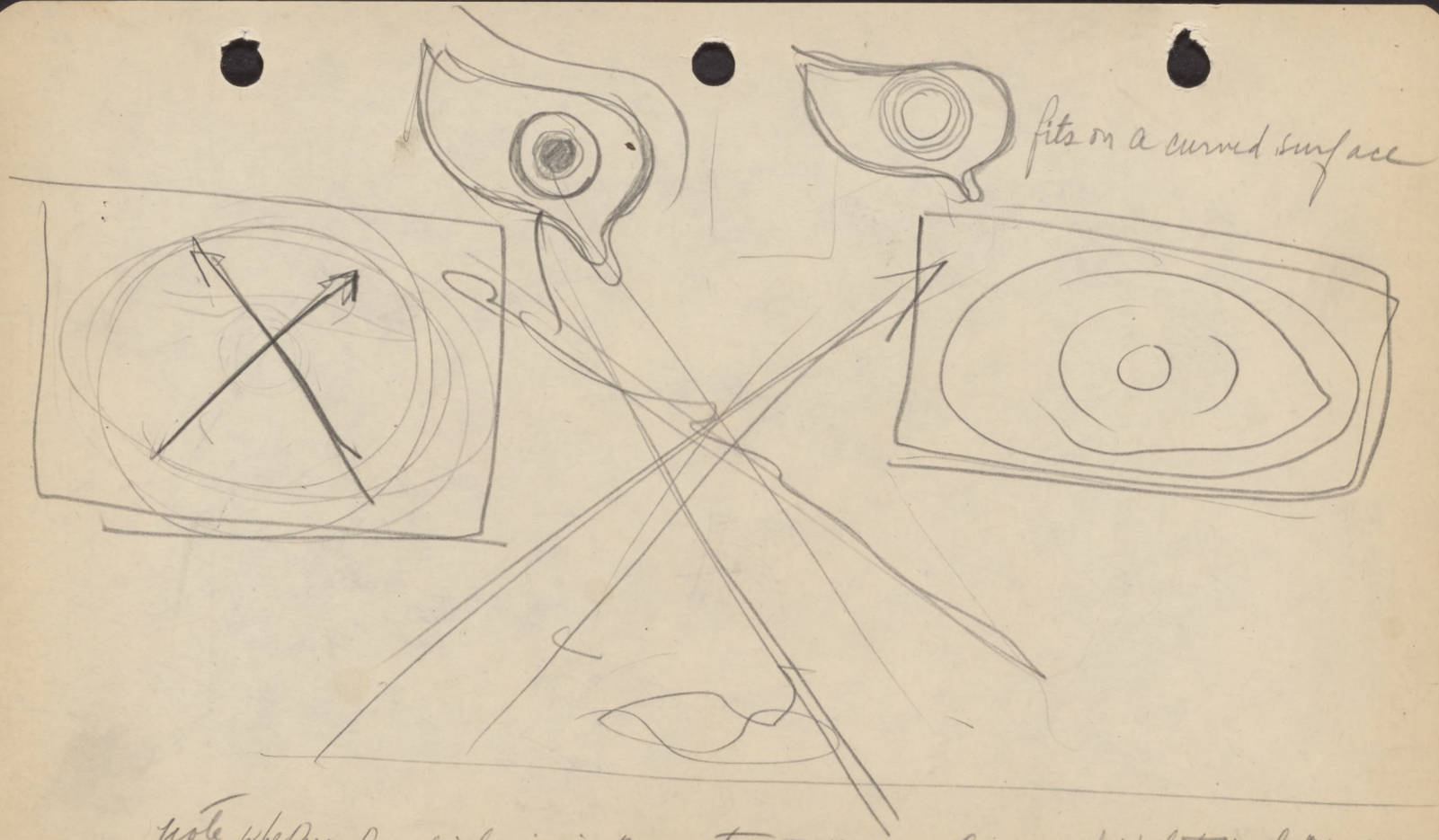
Transitions sensitive moonlight



The Miro - faint reminiscence of Iranian bronze
The forms expressed in flat color value patterns
Capture inventions - vigor and freshness - The use
of white (+ black) in the main object surrounded
by color - compare Picasso - a face like a
no-mask.

very rigorous painting - more constructed,
not so suave as O'Keefe -
more 3rd dimensional than in the flat -
very intellectual + ironic elements
themes + variations



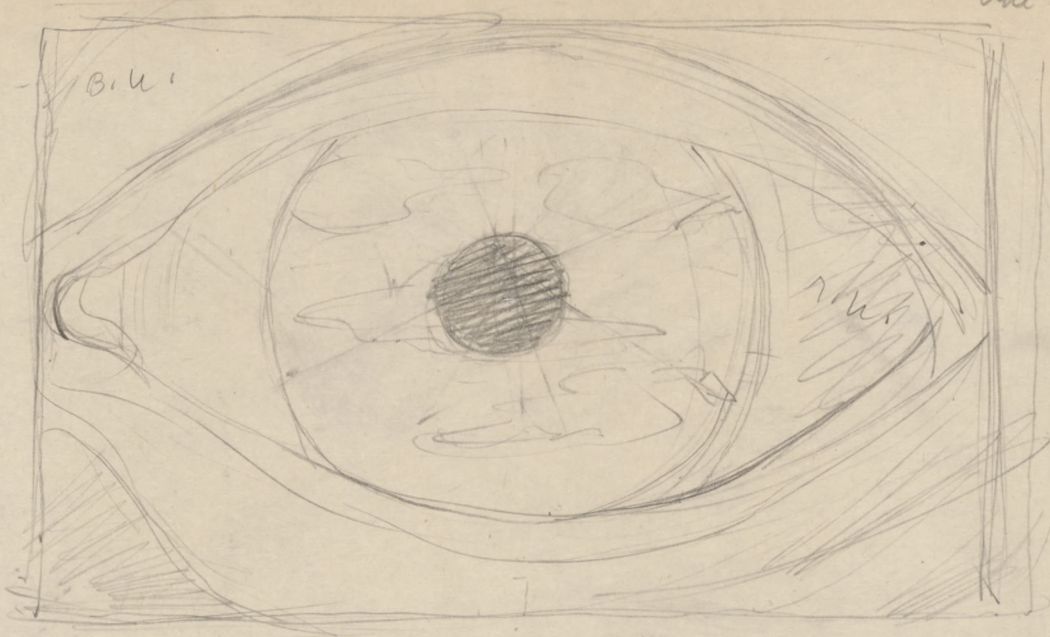


note whether the circle is in the center of the panel - slightly to the left of center
The iris is rotated slightly to the left in the eyeball or rather the eyeball is turned

have more rhythm in the eye - change of shape?

modelled simply like Rousseau painted directly

Magritte Belgian -



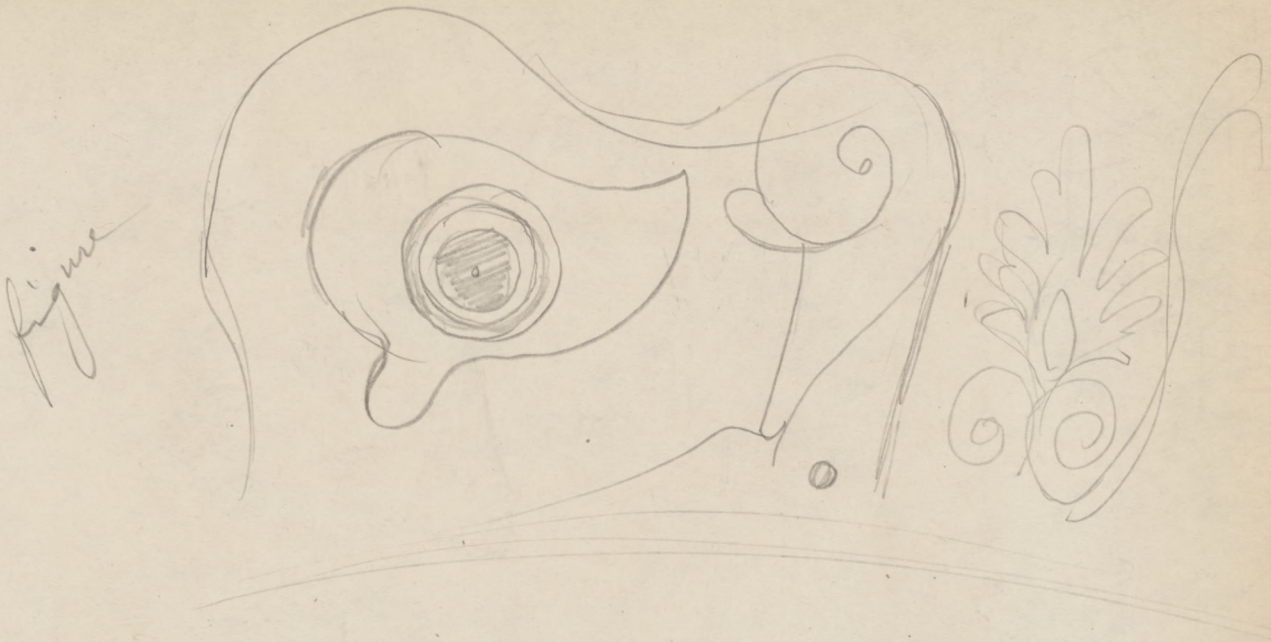
light

Other eyes are more baroque more rhythmical

open -

pelvis modelled in vermillion at once balances blue areas + suggests block

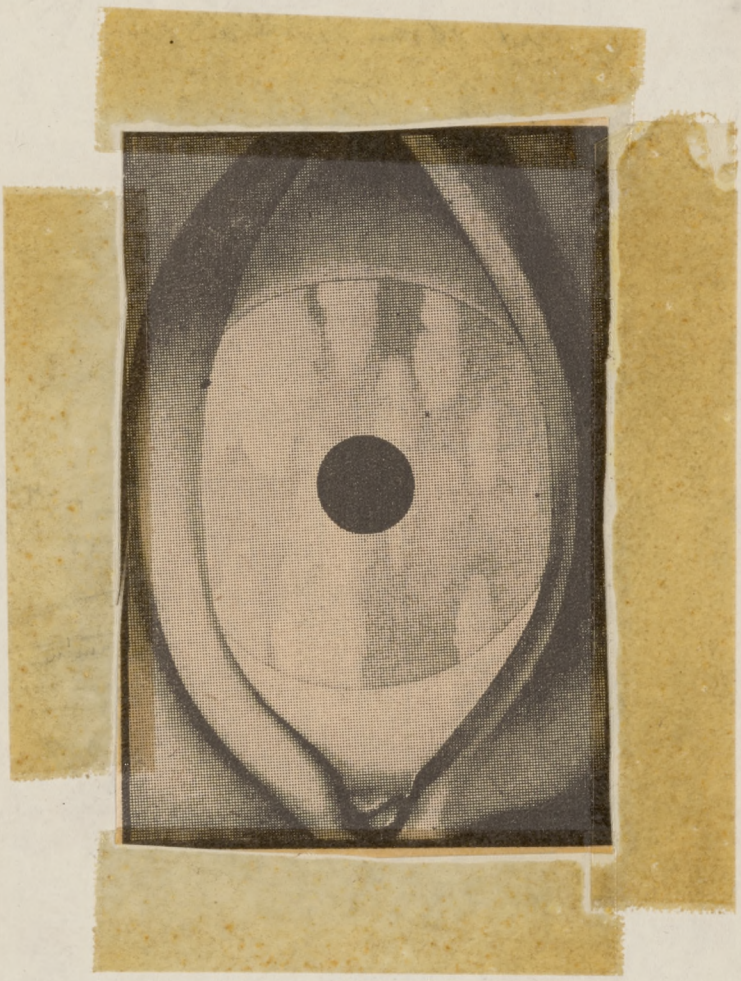
The edge of the blue iris is sometimes brushed over the side of the cornea following bone

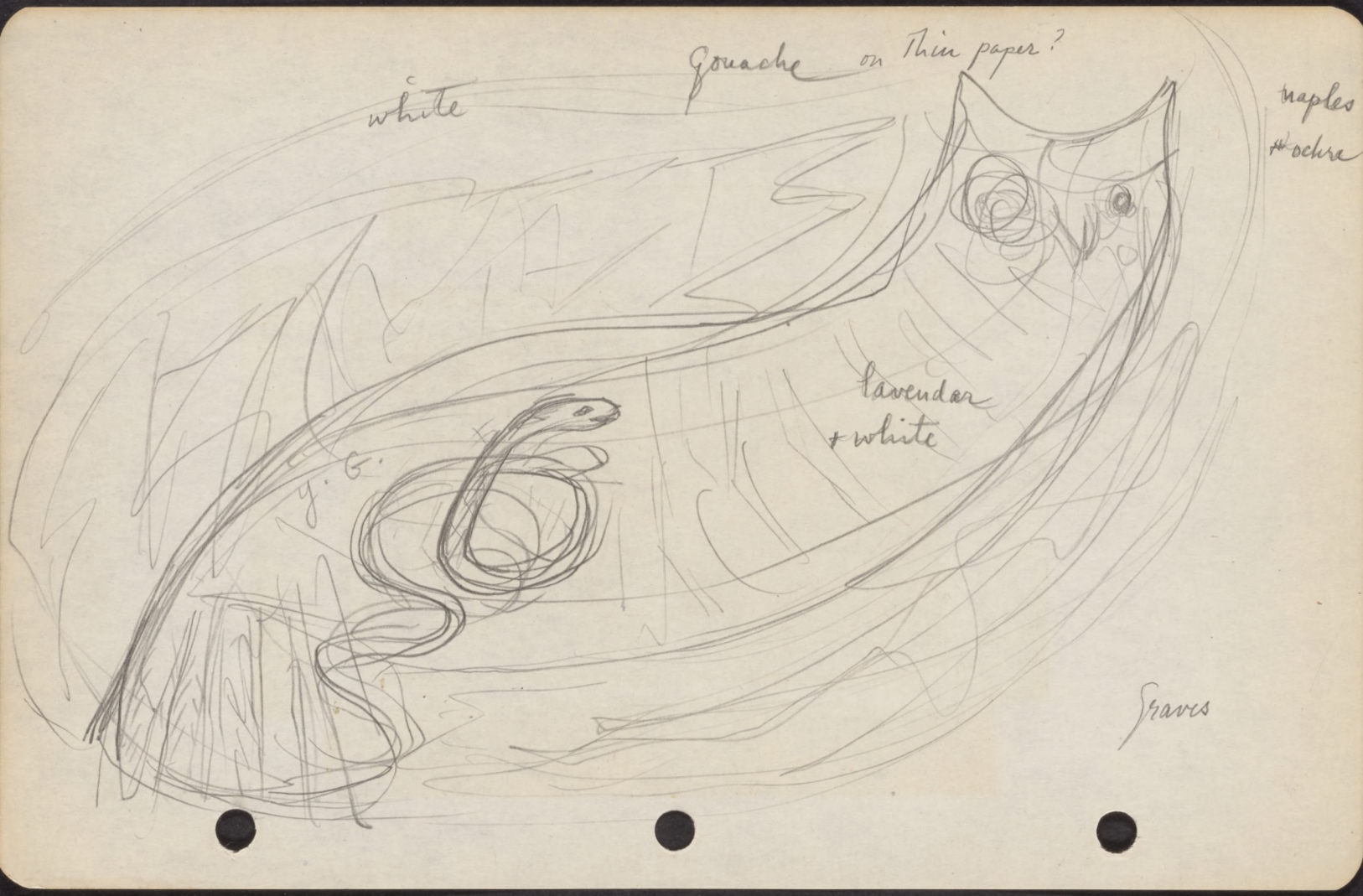


figure

Graves - Bird of the Inner Eye -
(compare Egypt -)

bird form in a compartment

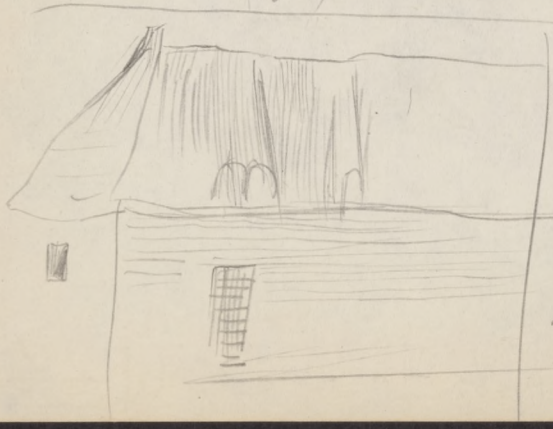



white
Gouache on Thin paper?
naples
+ ochre
lavender
+ white
Graves

Metropolitan drawings -

A Canaletto in sanguine (brown) ink with grey shadows on a light cream (or white) paper -

Tiepolo keeps the value tone of his shadows quite light, and instead of blending the edge where it comes against the light he simply varies (& thereby cuts) the edge. Then a few (quite) dark accents - sometimes the line is dark on the shadow side (loading over the ink with a brush



Rembrandt & Goya as constructive draughtsmen The quadrangular forms the sequence of gesture - also Titian + the mass

Freer

Freer

a pair of Persian wooden doors

11th cent. deeply incised with

decorative circular and small

rectangular patterns

Fruer:

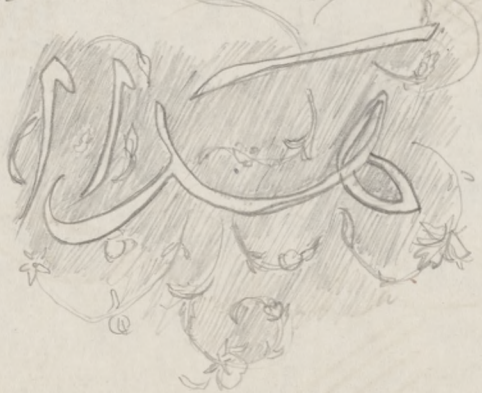
Arabic (Egypt) pages from a Koran - 16½ cent.

extreme delicacy - precision - complexity - and invention -

The white letter symbols have a separate abstract calligraphic existence - and are surrounded with a floral decoration -

Compare with the workmanship of the book of Kells.

Circular and rectangular patterns - The filling of the spaces between the separate letters with designed motifs of great delicacy and less importance than the letters themselves - The whole on a gold ground



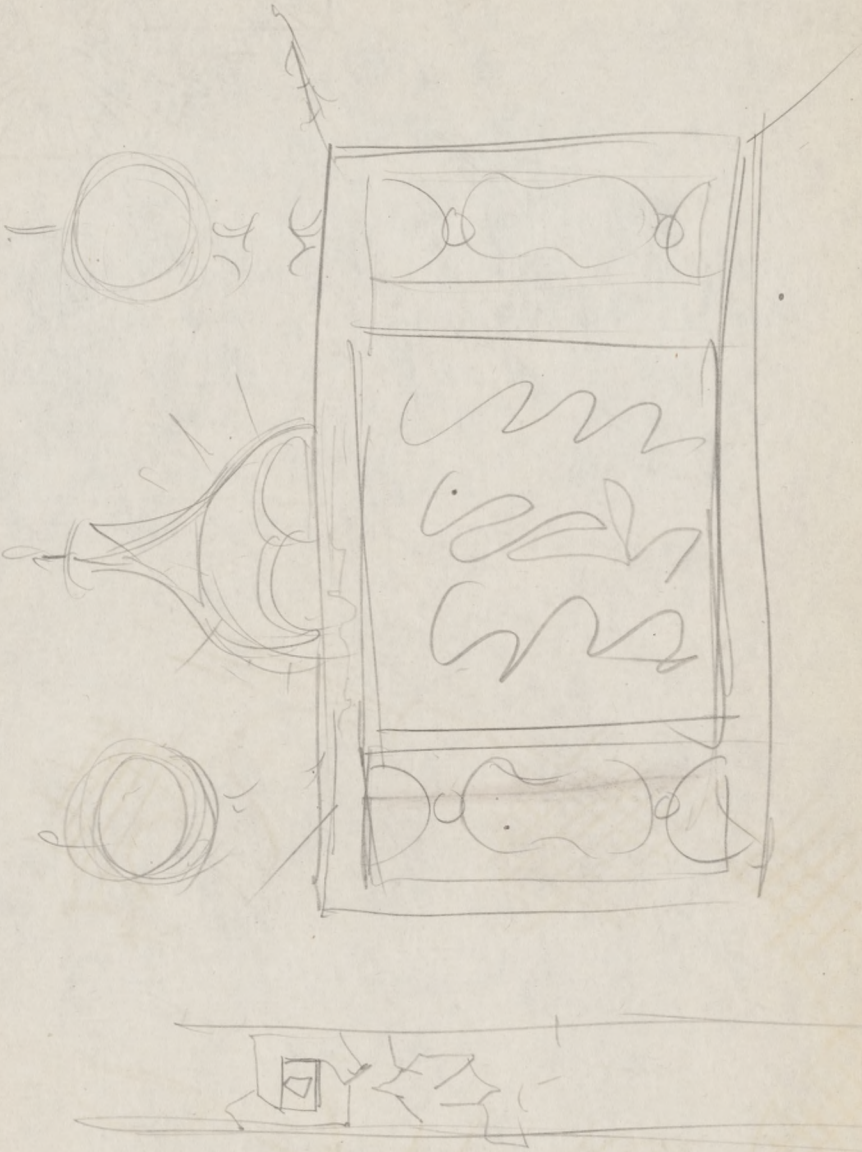
white letters on gold

---

black calligraphy on white (parchment) with red accents and fine gold + white (letters) ornament

---

black calligraphy closed in with gold + black line



repetition or harmony of attitudes
and also of shapes.

Calligraphy often degenerated into
decoration - and was used on pottery etc.

Persian

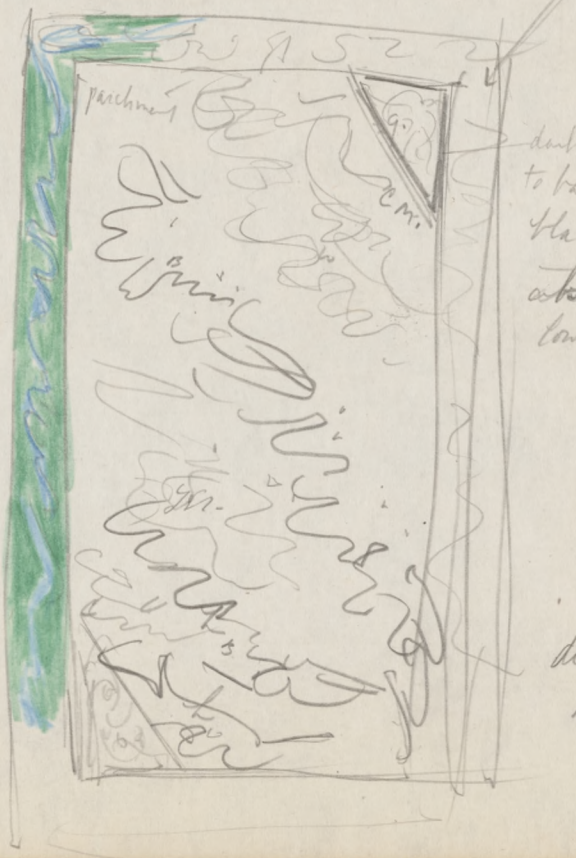
gold birds + vegetation on cerulean

gold on rose tinted vellum

calligraphy as movement

a close combination of blue and green only greatly used in the orient.

LL cobalt on blue green M



29.63

gold calligraphy with blue accents.

---

blue grey ornament with vermilion accents

vermilion ornament with blue grey accents

other colors — red purple with pale salmon + C.R.M. and a little green + gold —

---

accents of black — with green + gold

---

white letters on gold + blue with a green border

---

radial symmetry + lattice work

---

crossings + interlacings

---

calligraphy with very ~~little~~ few crossings —

---

direction + movement in calligraphy

direction - repetition - (movement - rhythms)
accent - interval + Emphasis
= expression + character in
calligraphy

gold on white with a few
small darks

inlays - patterned on the
same basis as some of
the calligraphy -

leather - colors + gold on a dark ground

The straight + the curve in
calligraphy

all capitals -
Kufi

early writings -

W - circles

consonants only -
from the Aramaic - the arabs modified but did
not invent language symbols. they added a few
by variation of original letters - they were
more artistic - the script had more flow -

earliest miniatures were treatises on animals & birds - Rare court scenes -

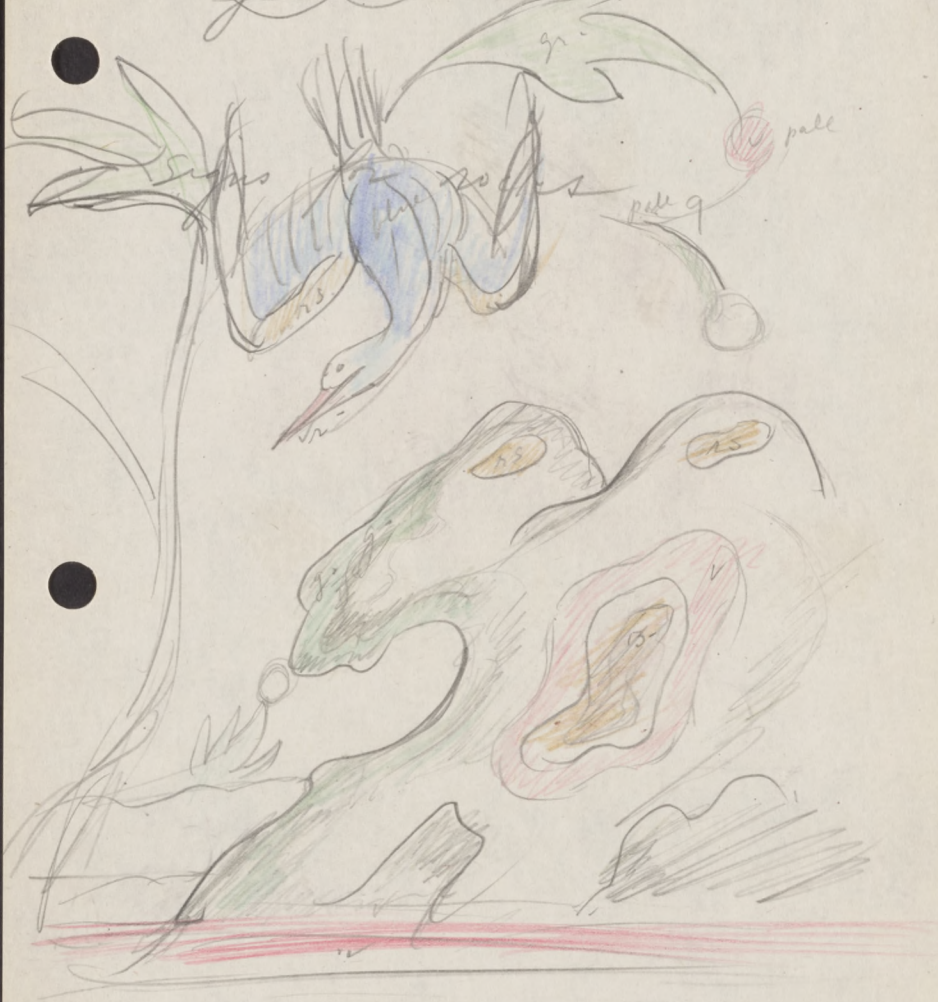
44.55. Horses -

27.5 Horses - 13th Persian

contour drawing + local color

expression in animals

rhythm



signs for water - feathers etc -

rhythmical use of the curve

persian tones forceful and simple

early manuscripts have little or no division between script and pictorial passages — & no change of background.

dark red – + low red purple

and dark green

yellow green or –

grey + brown

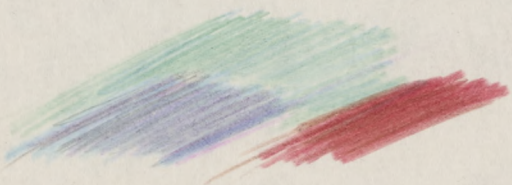
gold –

black

---

blush greyish lavender
against cobalt green + a decided
dark orange-red neutral.

script incorporated in the design



directions + characteristics

of birds - simple masses

values + accents —

model the gesture —

a bowl of stag-beast and dog- powerful simple contours - highly expressive - movement and flat color — objects interrelating with decorative design of form tremendous power of observation -

ritual + design growing

out of naturalism —

see Légers parrots -

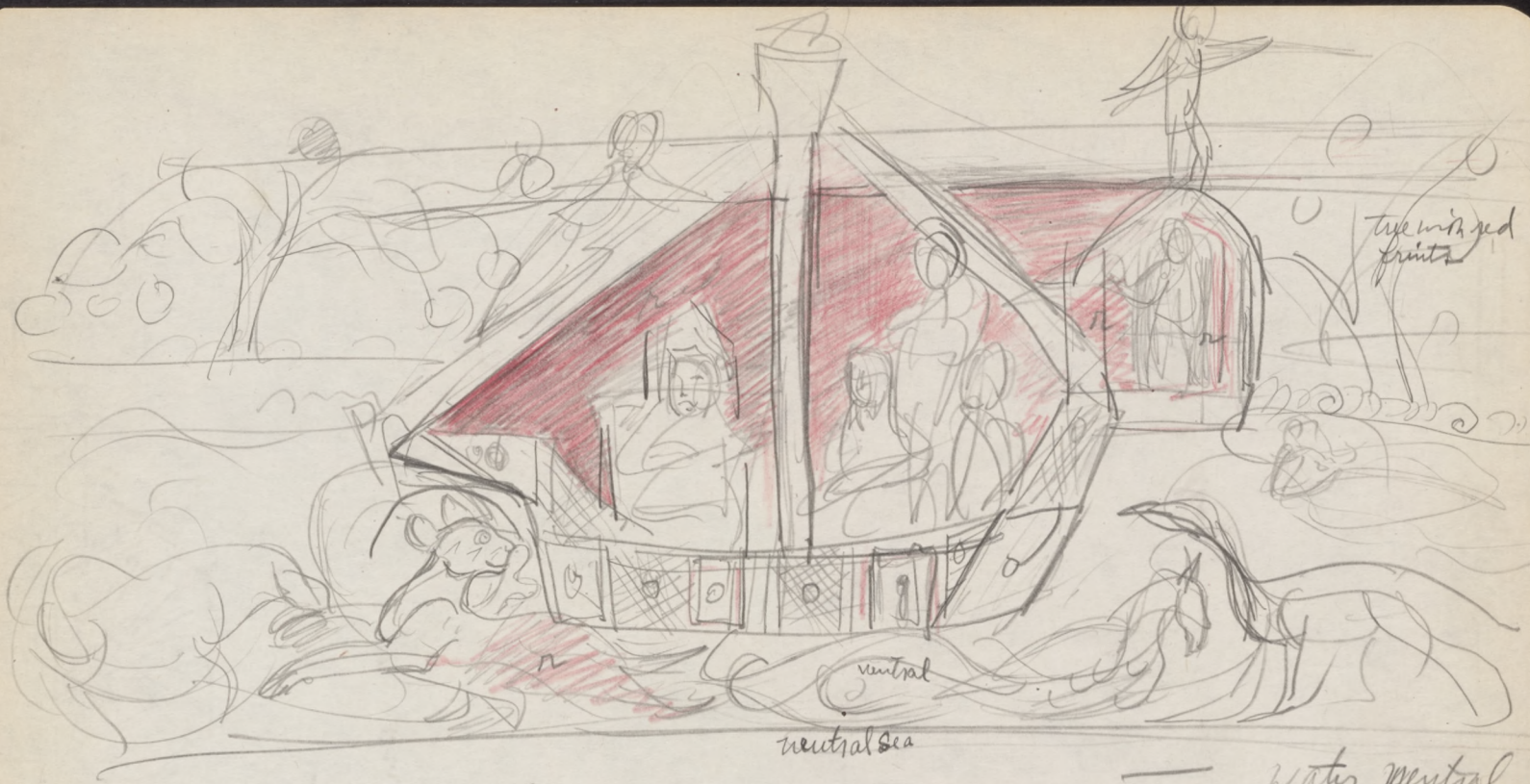
chinese influence - refinement and delicate coloring
owls

2 trees interlaced -
sold on a blue ground -
one tree outlined in red
and one in dark green
with birds & heads -
in white & rose

The use of contrasts :
light shaped figure against
large expanse of cold dark
decorated architecture - etc.

---

pottery - heavily carved design - glazed
in dark blue & gilded



42.12

boat with creatures in water

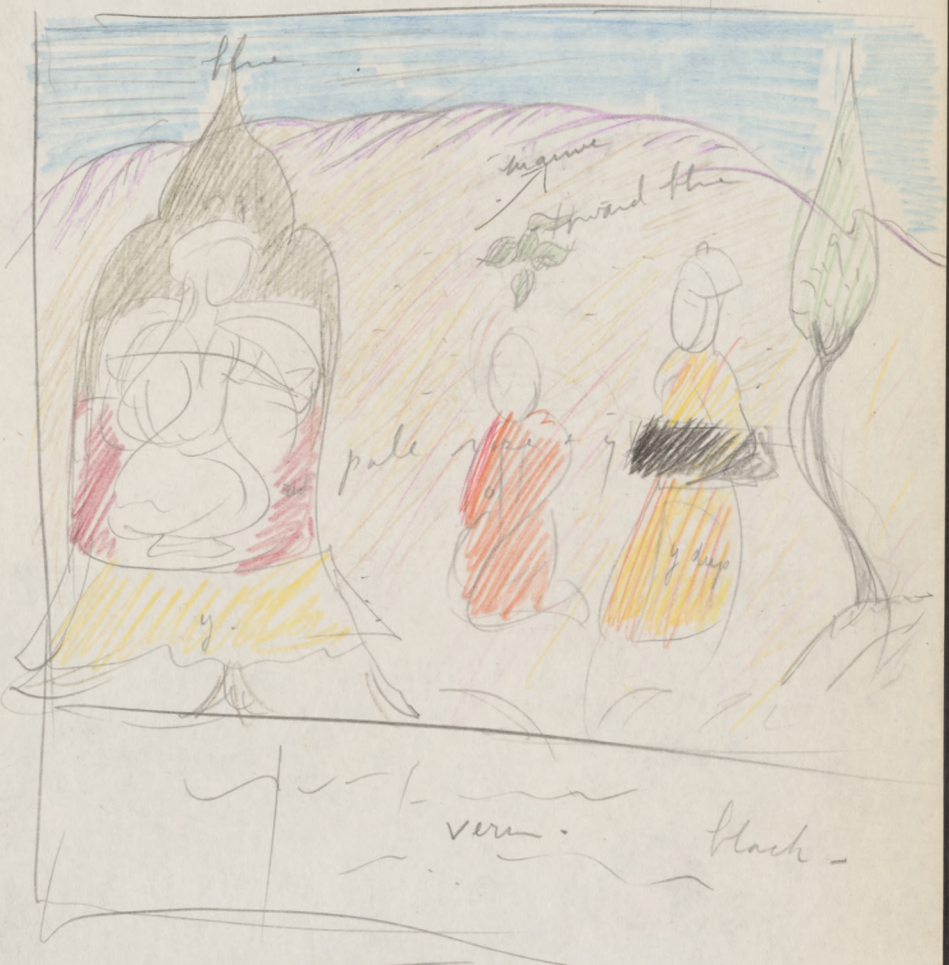
water ventral yellow

touches of green.

red - low green - grey yellow + gold

red purple (low + pale)

plant spiral seen flat



spotting + pattern

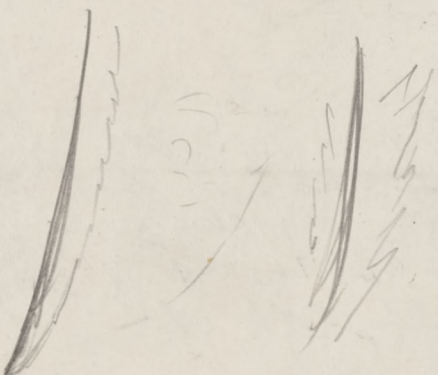
notice the turn from warm toward blue
not an intensification of contrast at the edge.

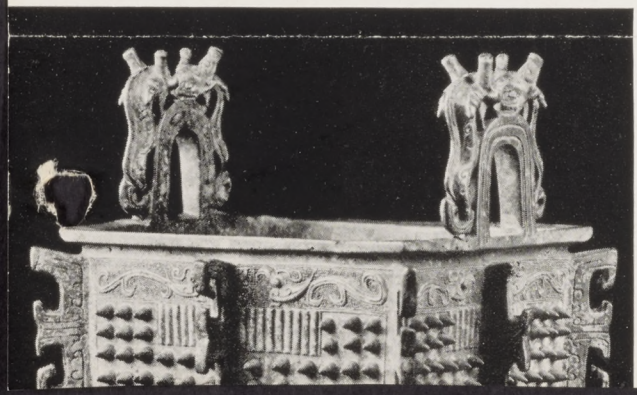
The leopard – white (red tongue)
+ black spots –

Together
{ 2 flecks – a deep transparent
  a dull shiny

---

a light chalky blue
with a pure vermilion (range)





[*With 79*

THESE majestic
self-contained p
in the history c
as 1300 B.C. in respon
Although revered and
they have been disco
West. While they
museums and collecto
little has been publish

This volume gives
tematic, and intelligibl
the sacrifices for whic
to which they were a
is made clear with deta
tions, both of the imr
philosophy—an exposi
sources, Chinese philo
Related jades contribu
costume of the Shang
and pantomime are i
and illustrations in the

These great vessels t
nings, and even earlier
for the first time, an
motives are rapidly an
pattern, symbolism, an
of early man as artist
the designers of these a

Dr. Phyllis Ackerman
volume, is Associate Pro
the Iranian Institute and
many studies published
livened by a brilliant, luci

An armed Prince before the Safavid monarch

Miniature, c. 1550-60

The expressive paws of the lion

a drawing in tint on
a warm ground with gold -
the color confined to
one or two spots -
a blue sash - a purple turban
with dark fur (hair?) + blue grey feather

bright green - with red purple as -

a little dark blue - verm -

+ pink + a very low

yellow - a touch of light yellow -

a little pale neutral range

+ a touch of black -

---

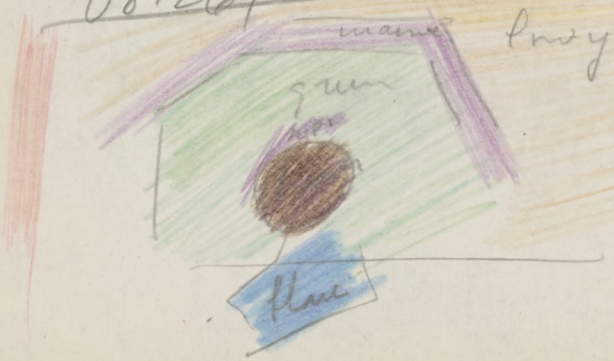
1 mauve - 3 blues - (co + whtg) -

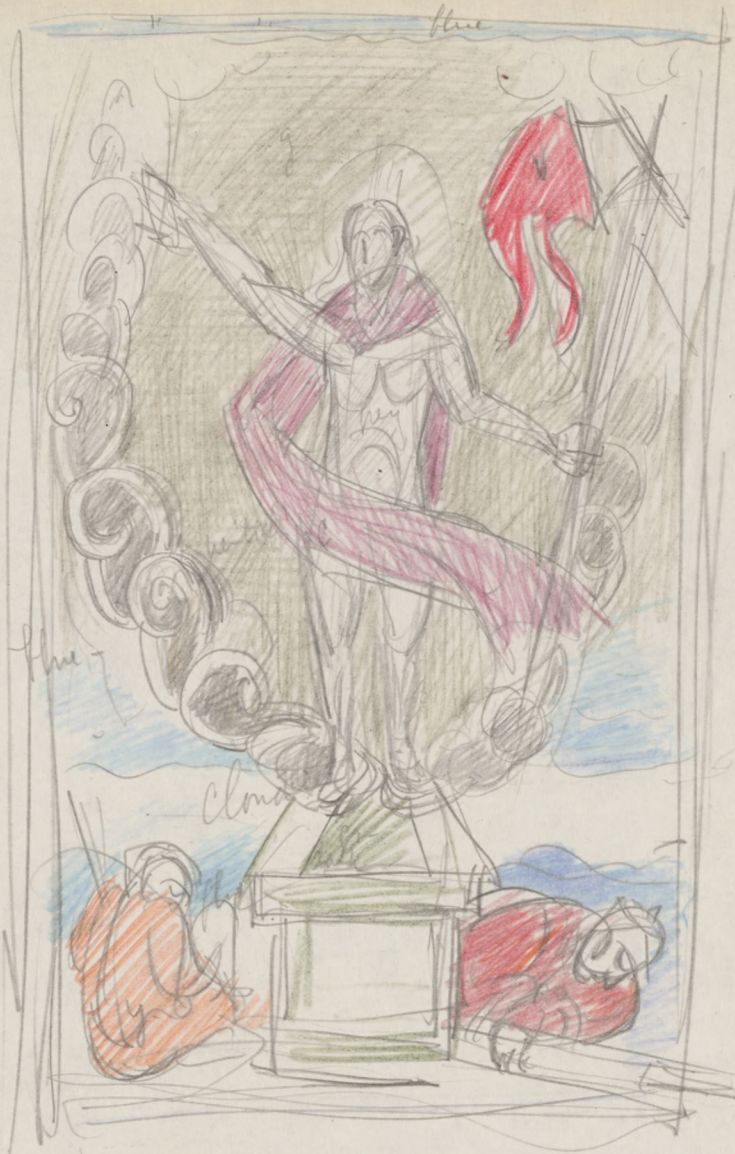
2 dark red purple

4 green - 5 white - 6 naples y -

a little 5. neutral orange - light

08.26





37.19 Resurrection - Armenian Hymnal -

Mughal art is more naturalistic — blended — & of even finer incredible detail than Persian — but these qualities are less important than grandeur & simplicity & purity

---

a dark green tree between 2 — monochrome figures in — monochrome — with a little color elsewhere — compare the Riccardi Cosimo - allegory —

34-16/ saffron 4 yellows — greenish or warmer — with strong Venetian red — & black — prussian 3 black — 1 white — 6 olive green 2 red purple (maroon) — light red — & a bit of maroon

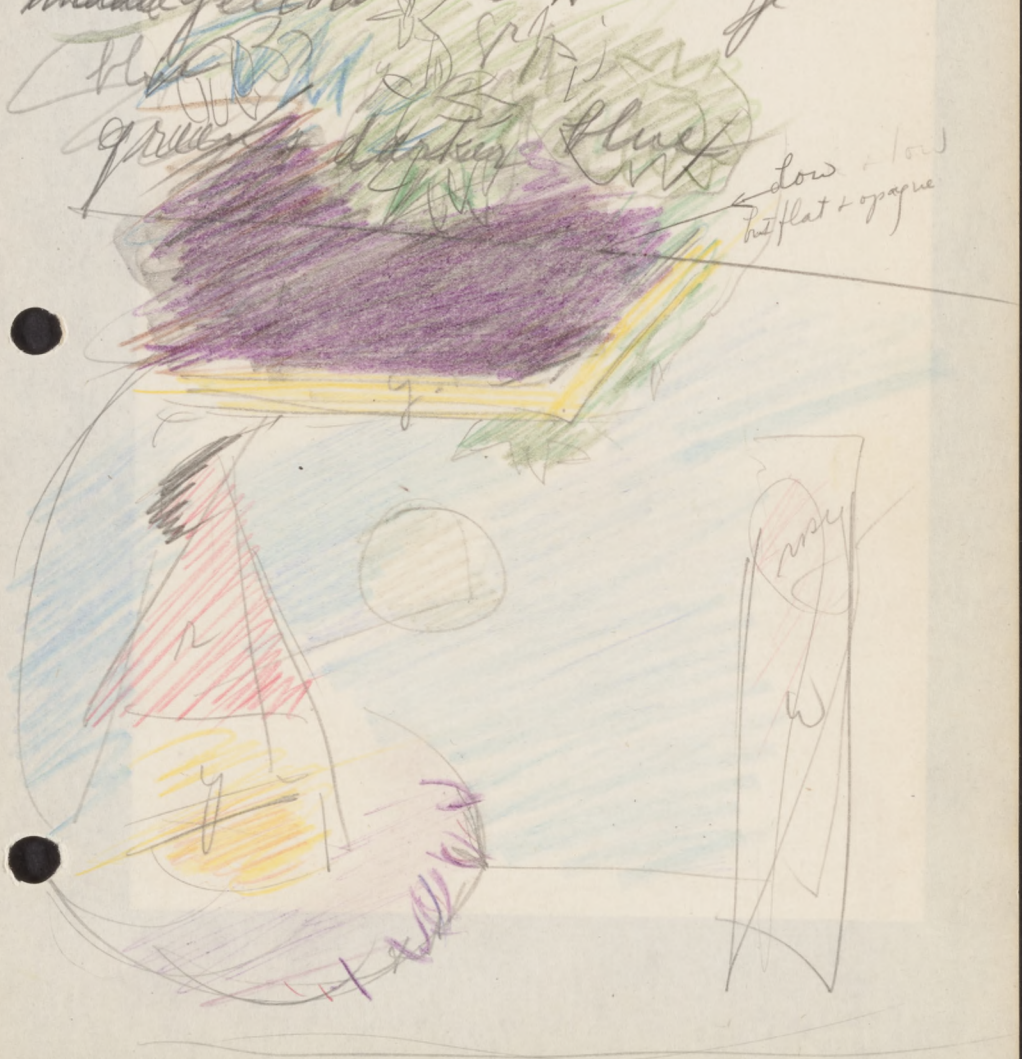
Put a la chaux

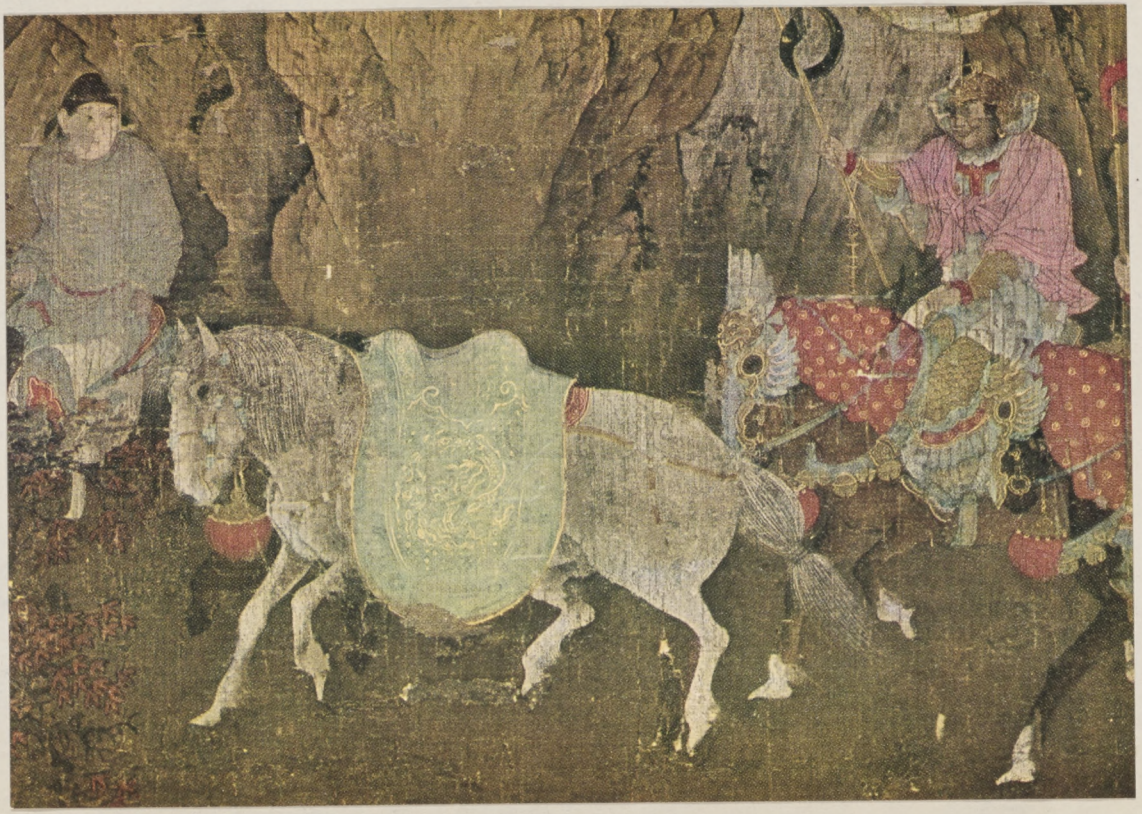
a chalky pale blue with white — pale red purple + dark mauve —

middle yellow + S. V. orange —

blue green + sapphire blue

low + loud but flat + opaque





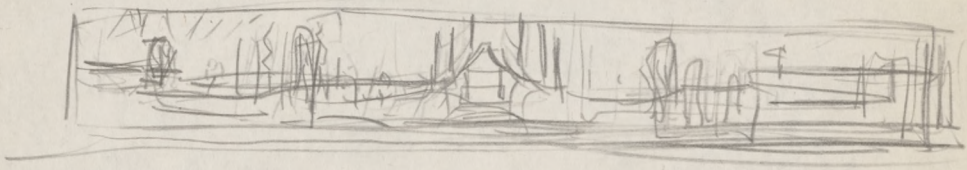
base
a scroll of dark blue drawn
in gold-lines -
gold faces + hands
a few touches of dull vermillion

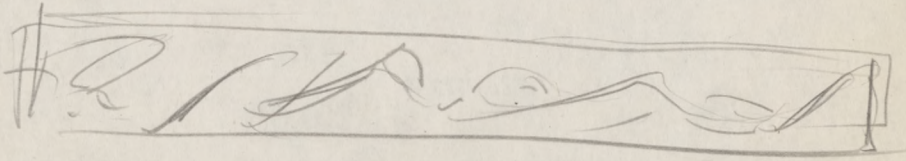
chinese kitty - white with orange tail

Chinese painting -

Combination of dry brush
tone stroking & drawing
& linear accent in
animal drawing in ink -

The contrast between classical style of
Si Lung Mien - & diagonal running
style of the romantics.

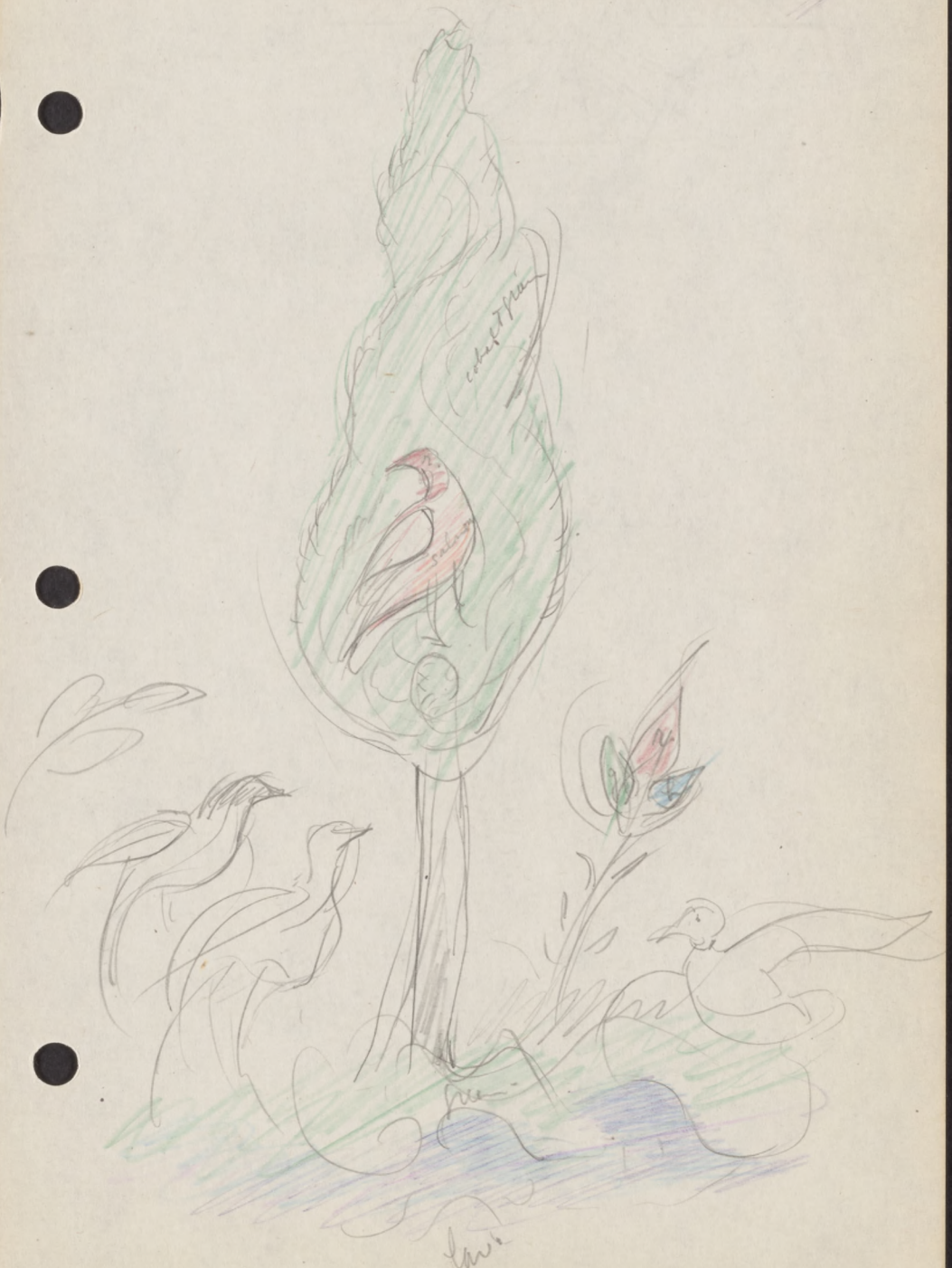




early persian - always some plastic quality
beneath the decoration

rock reliefs + high perspective - no overlapping
from Sassanian times 5 cts
on to miniatures -

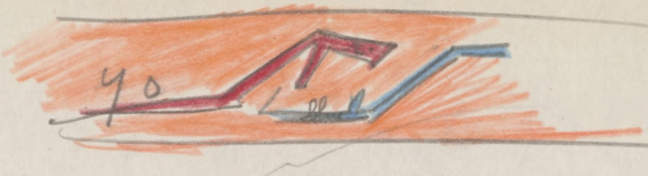
13th cent -
persian plate



objects drawn from knowledge or insight rather than sight

pillow tipped upright to make it plastically important.

In the earlier works the patterns of garments etc. are more rigid, & decorative rhythms while they follow the body - are not subservient to it - nor do they attempt to explain the anatomy - existing rather for their own decorative purposes.

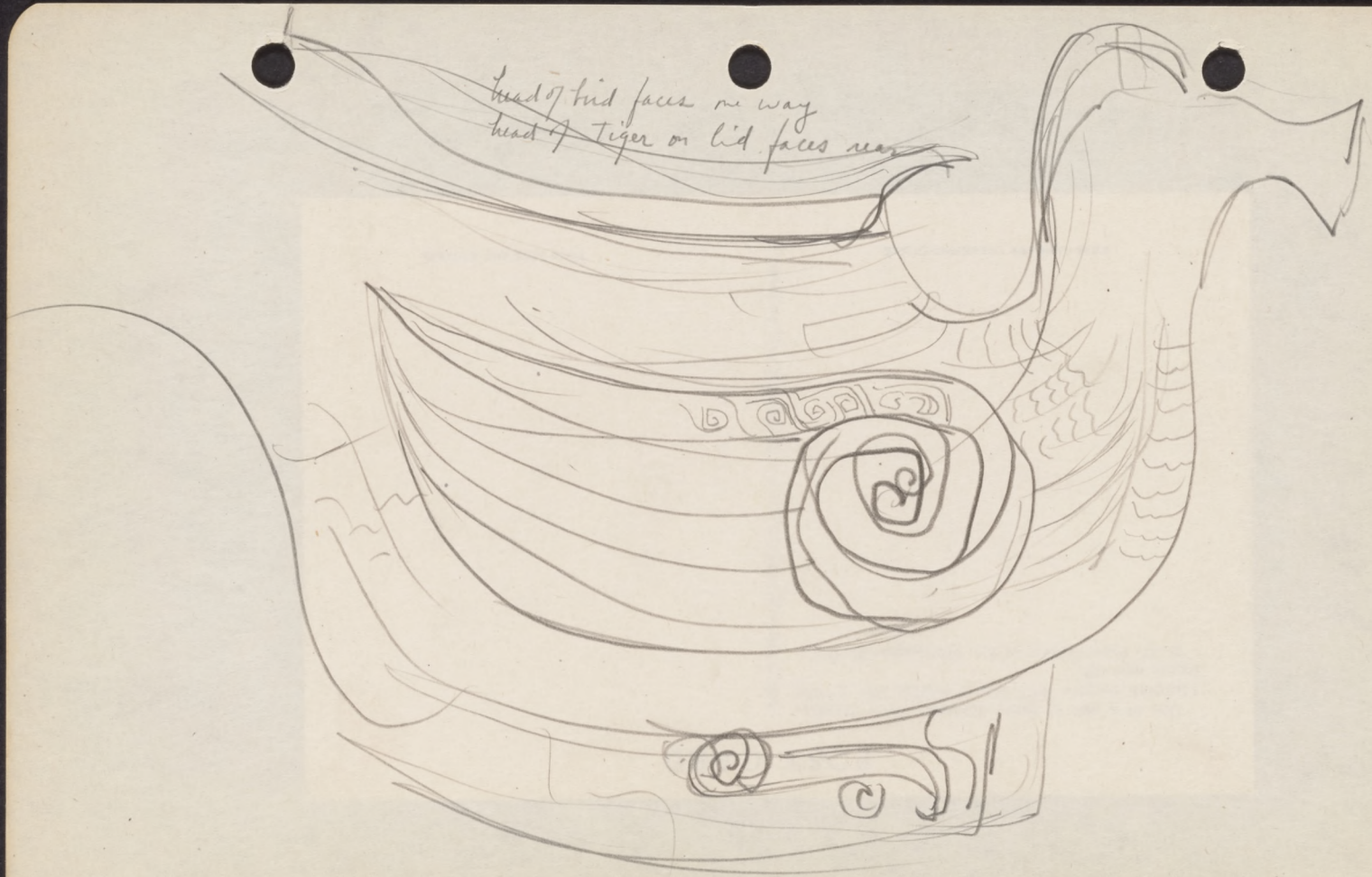


y.o. + R.O.

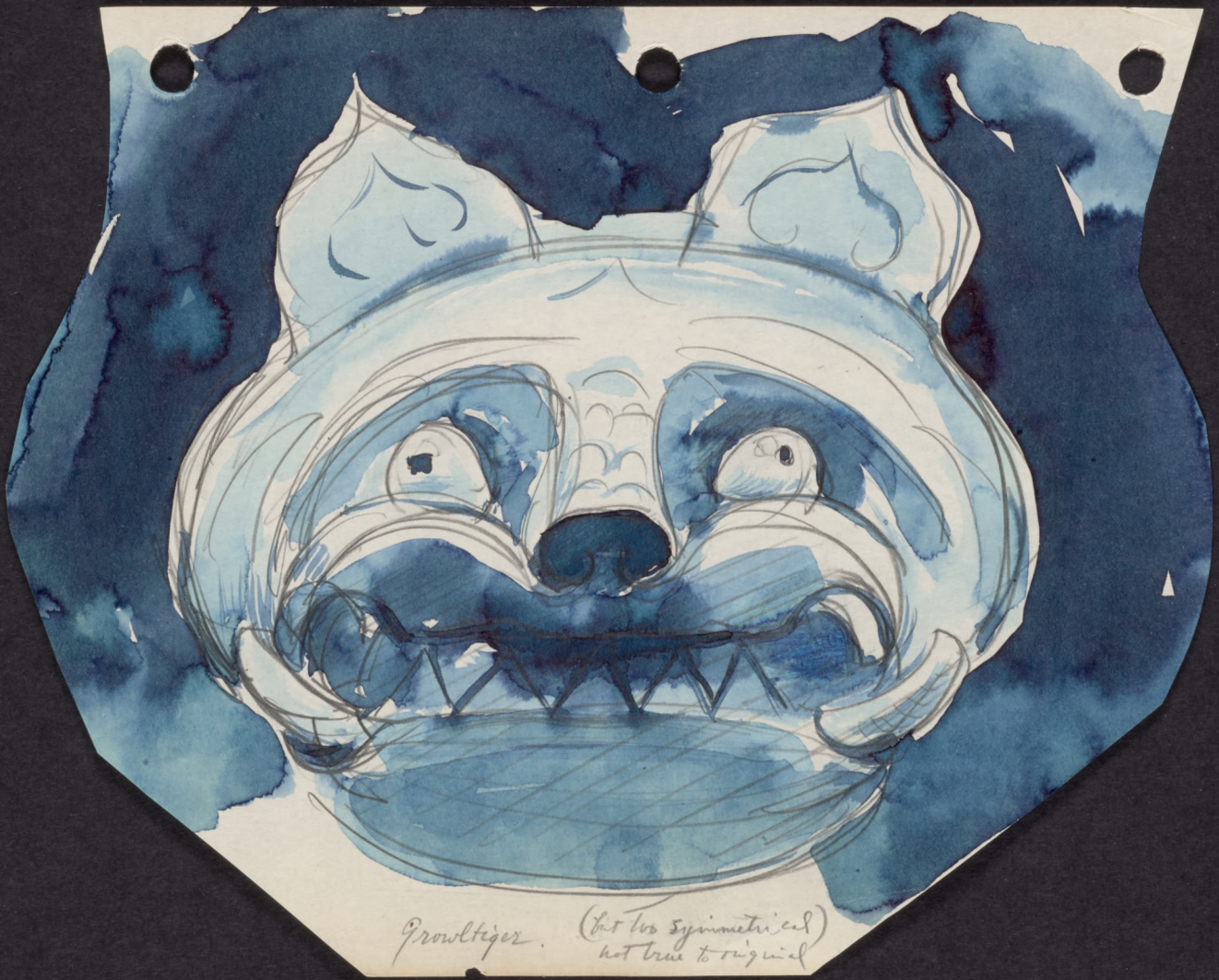
38.3

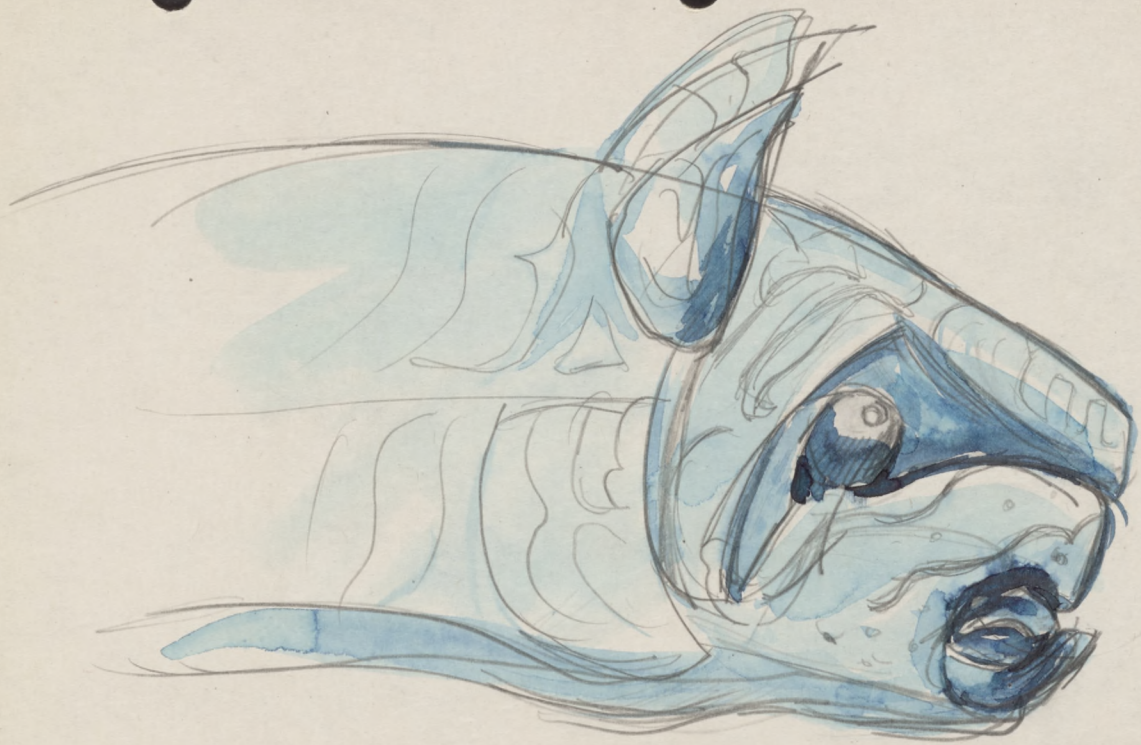
collect print

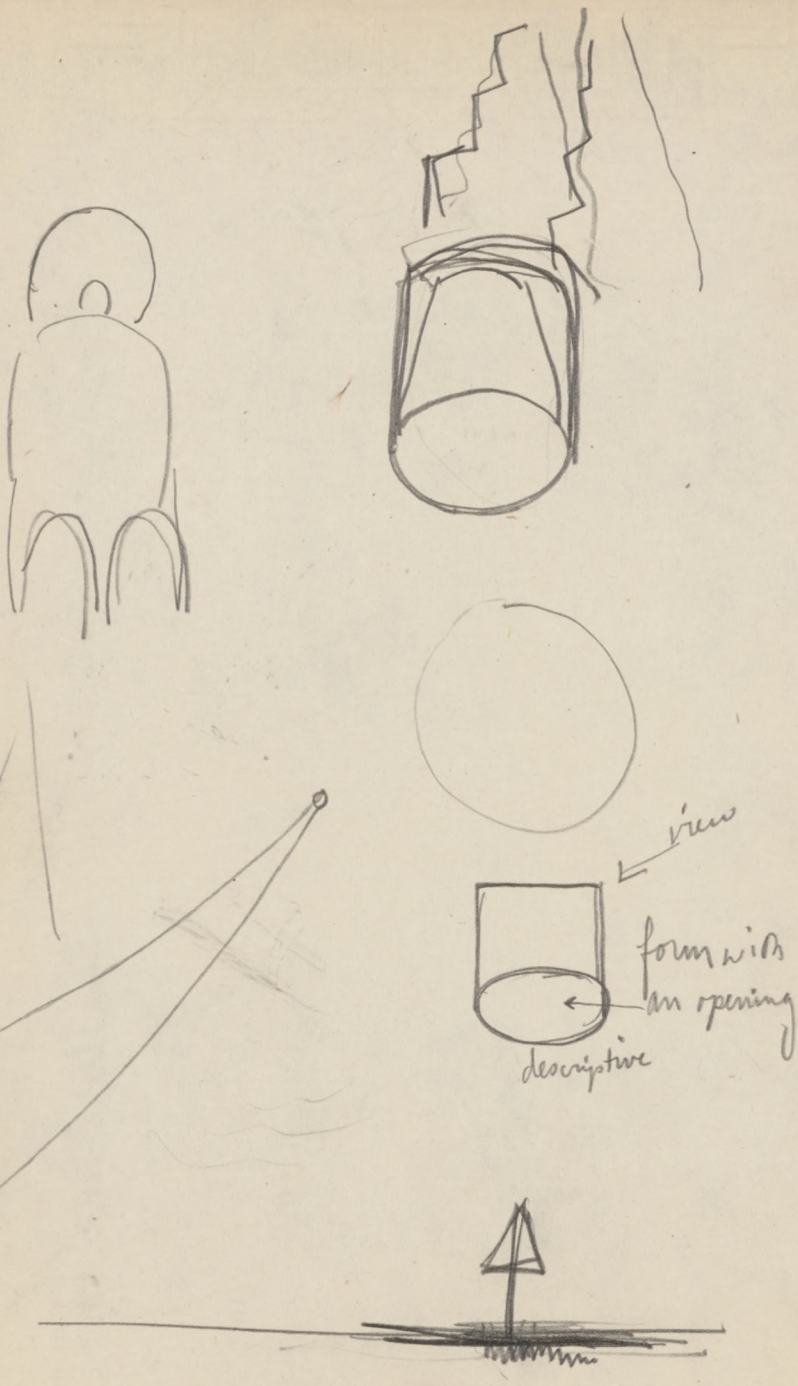
bull from a plate


head of bird faces one way
head of tiger on lid faces rear

Chou - 1000 B.C.


Growltiger.
(but too symmetrical)
not true to original



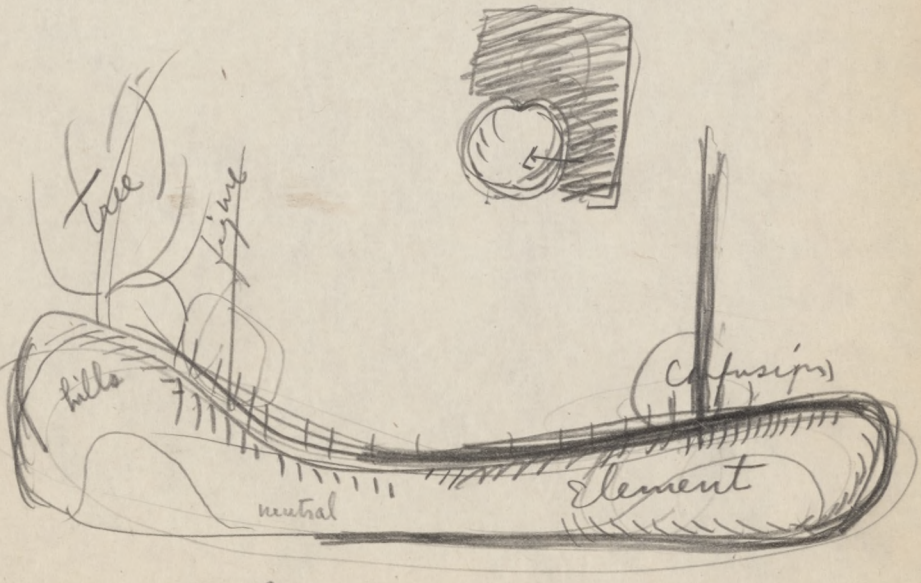

view
form with
an opening
descriptive

In Persian & Egyptian etc - Mesopotamian
primitive arts children's art

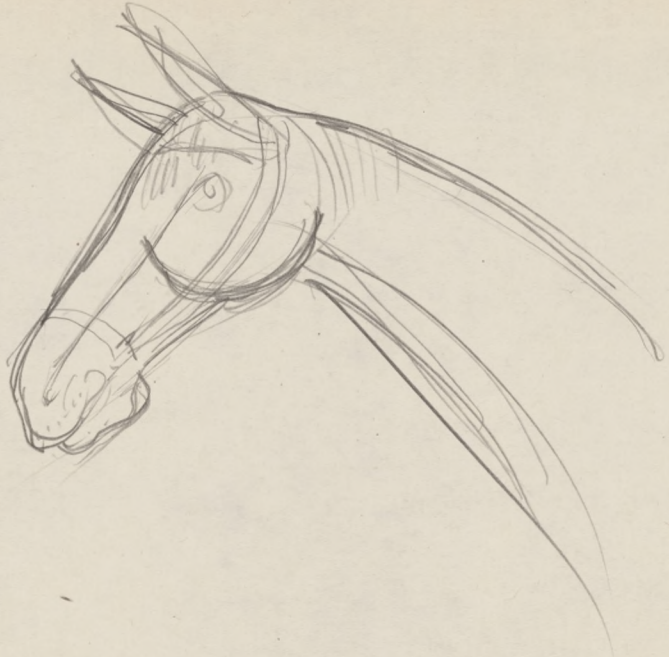
In all art before perspective - diagrammatic art - objects are presented for their insight & formal value.

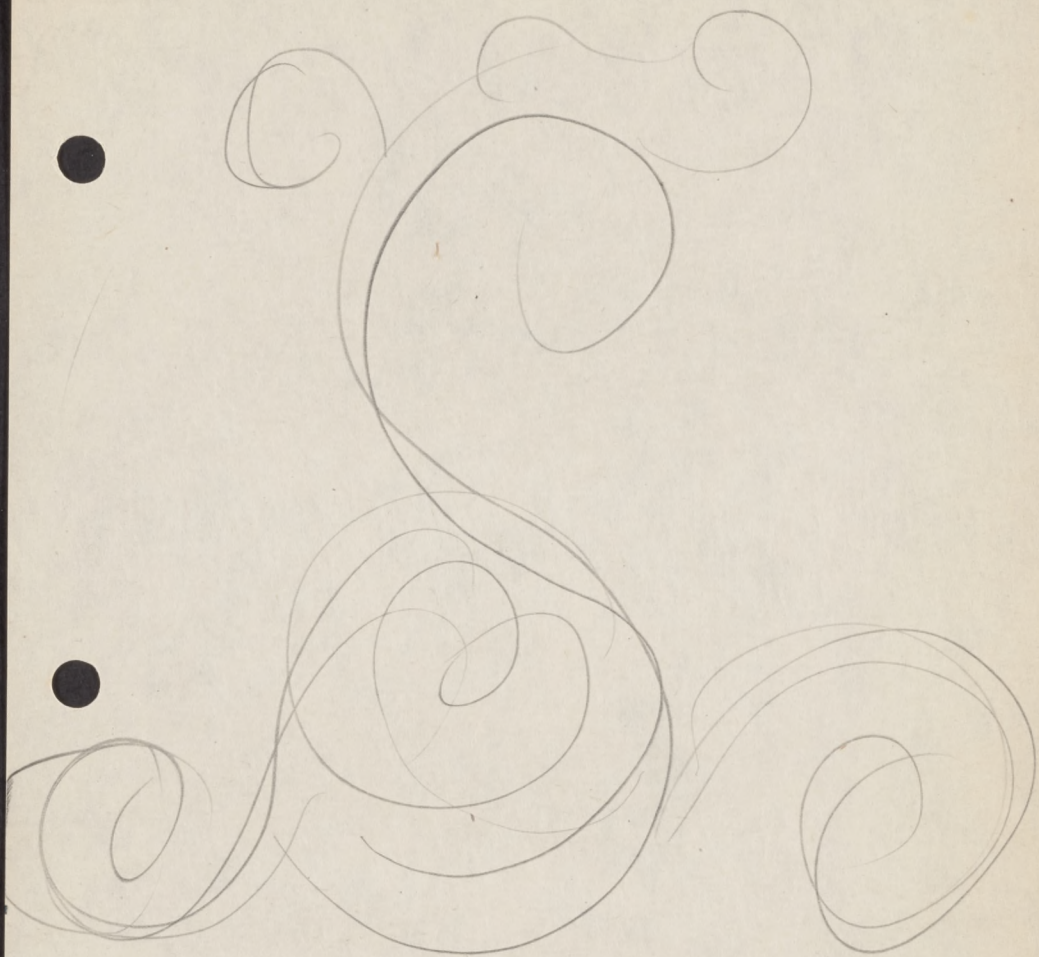
i.e - grass grows down
castles divided up
trees grow down in pond -

where there is a formal necessity
or necessity to be explicit
most conspicuous



preserve the value of each element





halos - used to make contrast.
of heads greater on space -

larger simpler value shapes

red background – possibly from far east to gold background of mosaics?

Syrian ← direct ~~Chinese~~ train ← Greek

Baghdadd ← Iranian ← Greek (weaker)
weak

Germ. blue lettering – on natural with black + red.

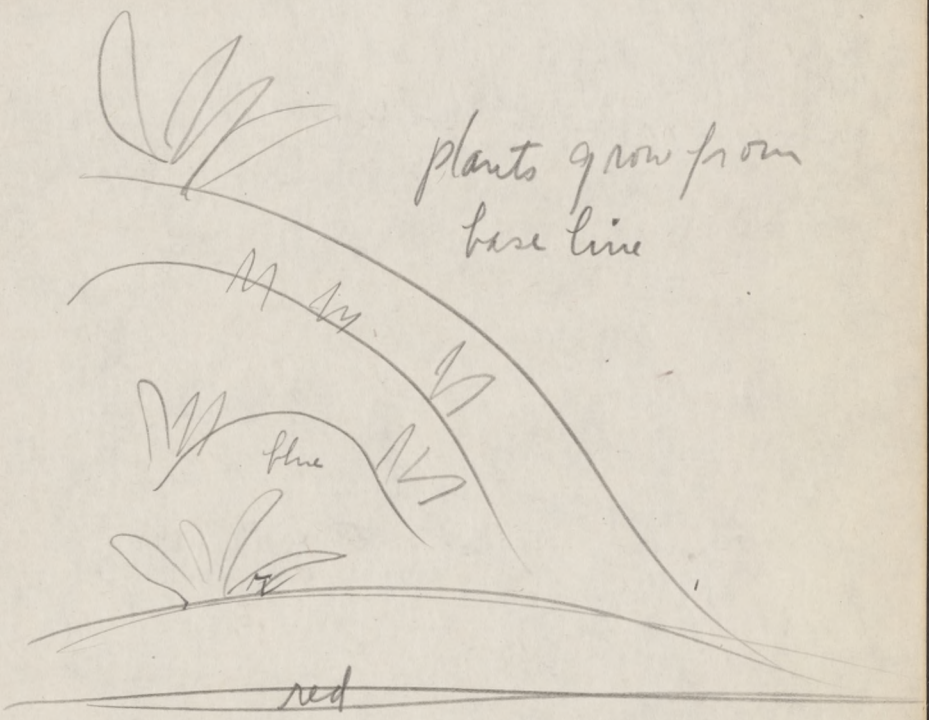
Clusters of plant vegetation

gold horizons appear later on –

development of base line

base line

C.R. D- m cool red -



The beginning of all new painting

beginning of projection of parts over the edge - at first plants then parts of figures

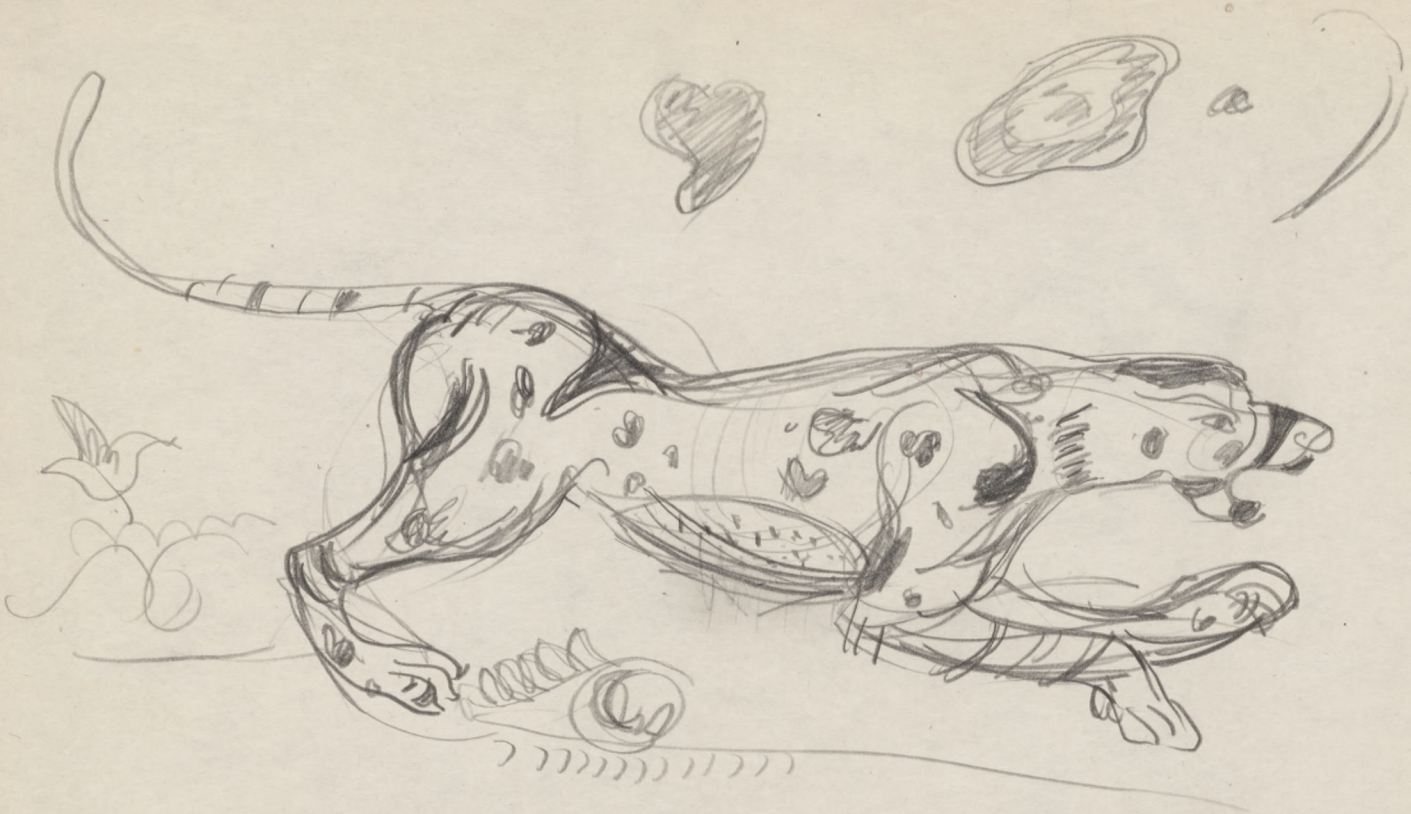
greek red + blue backgrounds

Persian - also -

disappearing figure -

frontal door

figure going to side



Study the Visconti

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The Mantegna triumphs

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The Judith drawing

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